Vingt
Suites
d'Orchestre
du
XVIIe Siècle
français

A la Mémoire

de mon vénéré maître

César Franck.

J. E.

Il a été tiré de cet ouvrage 5 exemplaires de luxe sur papier japon.

JULES ÉCORCHEVILLE

Vingt Suites d'Orchestre

du

XVIIe Siècle français

Partition d'orchestre et réduction pour le piano

ACAD.
LEID. BAT.
BIBL.

TOME SECOND

PRIX NET : 12 FRANCS 50

BERLIN
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14, Bernburgerstrasse

1906

PARIS
L.-MARCEL FORTIN & Cie
6, Chaussée d'Antin

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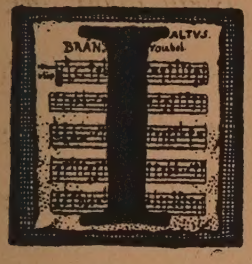
Au Lecteur de la Réduction pour le Piano



Il paraîtra sans doute à propos d'ajouter ici quelques indications pratiques. Et tout d'abord nous ne saurions trop recommander au lecteur de ne point juger ces pièces qu'il n'en ait goûté la ligne mélodique. C'est là une tâche assez légère quand il s'agit d'une sarabande ou d'une gavotte, mais assez délicate au contraire à l'égard des courantes et des allemandes. Celles-ci offrent en effet des difficultés d'interprétation que les indications dynamiques et métronomiques ne suffisent pas toujours à résoudre. Une courante dont nous ne saisissons pas bien le mélos, *devient aussitôt un chaos rythmique insupportable ; il est nécessaire de conserver, par la prédominance des notes pointées, par la promptitude des brèves et par des repos bien choisis, le caractère de brusquerie galante qui fait le charme de ce genre orchestique. Dans les allemandes, l'élément mélodique est très souvent partagé entre les différentes voix, et cette polyphonie un peu fragile demande attention ; au contraire de la courante, légère et allègre, l'allemande de 1660 est calme, sérieuse et complexe. Il y a lieu aussi de tenir compte de l'influence du luth que nous avons signalée d'autre part. Cela paraîtra d'autant moins difficile que le luth était, après le clavecin et ses dérivés, l'instrument le plus voisin de notre piano. Ses qualités étaient la délicatesse et la subtilité des passages, jointes à l'éclat des grands accords. Enfin, — et cette remarque s'applique à tout le recueil*

— nous ne craignons pas de recommander très vivement l'emploi du tempo rubato. *Une tradition s'est formée au XIXe siècle pour imposer aux œuvres anciennes une exécution rigide et quasi mécanique. Tout concourt à démontrer la fausseté de cette prétention. La pratique de l'art, et l'étude de l'histoire nous apprennent que la plus entière fantaisie doit régner dans la musique du dix-septième siècle, et surtout dans cette musique française ornée, contournée, tantôt brillante tantôt languide et toujours apprêtée. Constantin, Bœsset, Lambert paraissent avoir pris avec leurs* airs *des libertés dont l'austère musique des classiques nous a déshabitués. Les contemporains de Benserade et de Voiture, tour à tour précieux ou rodomonts dans leurs attitudes, n'étaient ennemis, dans leur musique, ni de l'emphase ni du grotesque, et, si ces petites pièces ont été agréables et expressives, ce fut peut-être moins par la profondeur de l'harmonie ou la qualité de leur mélodie que par la recherche de leur exécution, par le tour ingénieux et l'allure pénétrante dont elles surent se parer.*

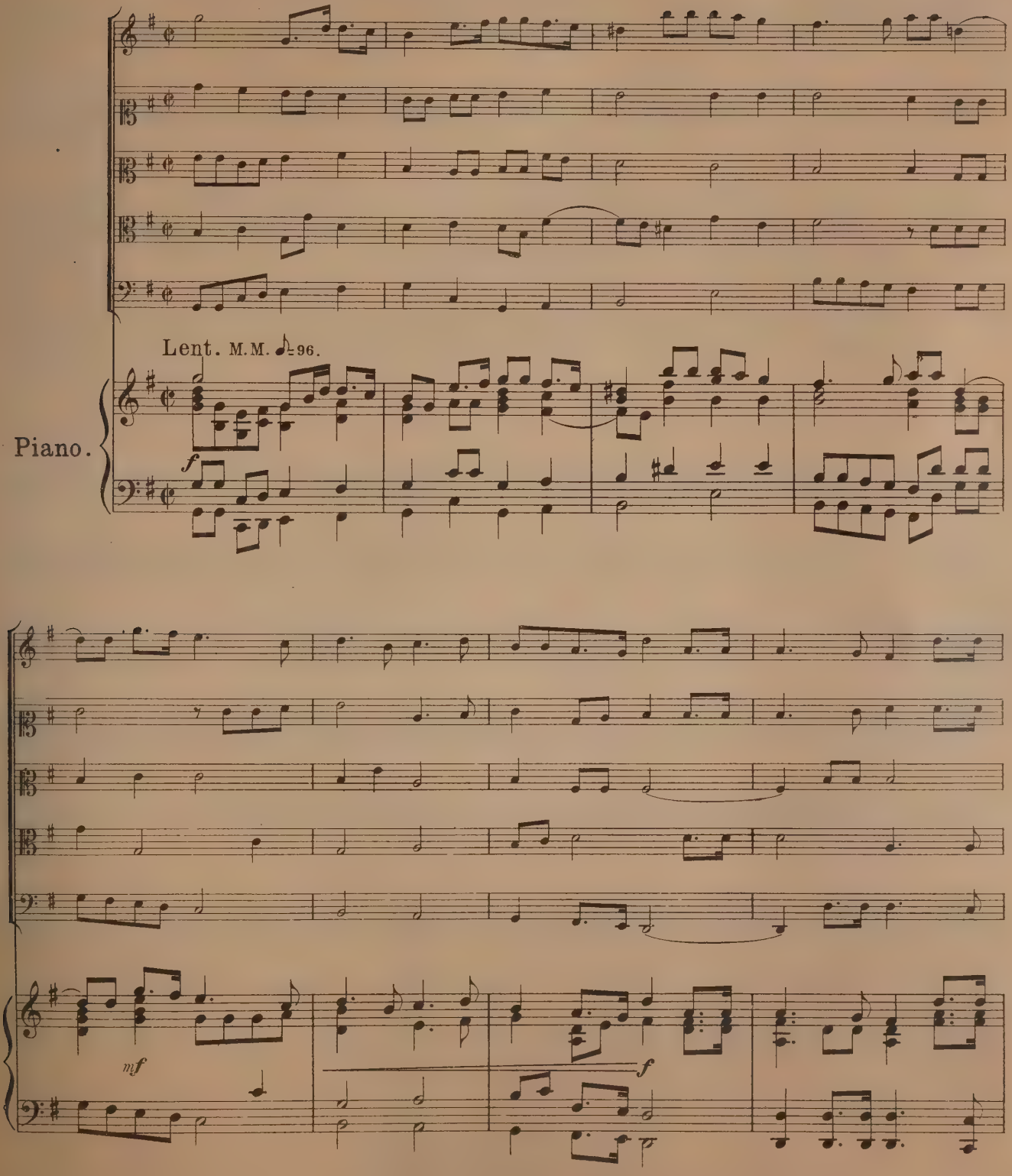
Il est probable, malgré tout, que le lecteur, peu familiarisé avec l'art du XVIIe siècle, éprouvera en face de cette musique un certain sentiment de monotonie contre lequel il est bon qu'il se prémunisse. Dans tous les arts ce sont les similitudes qui nous frappent d'abord ; les différences et les oppositions, les éléments d'individualisation nous apparaissent plus tard. Pour les saisir, nous avons besoin d'une certaine accoutumance et comme d'une adaptation de nos facultés esthétiques. Les Kakémonos *japonais ne se ressemblent-ils pas tous au regard du profane ? et ne sommes-nous pas en peine de discerner entre eux jusqu'à des êtres humains, lorsqu'ils appartiennent à des races très différentes de la nôtre ? De même en musique. C'est pour prévenir, autant que possible, ce danger d'uniformité, commun à toutes les études de paléographie, que nous avons tenté cette*

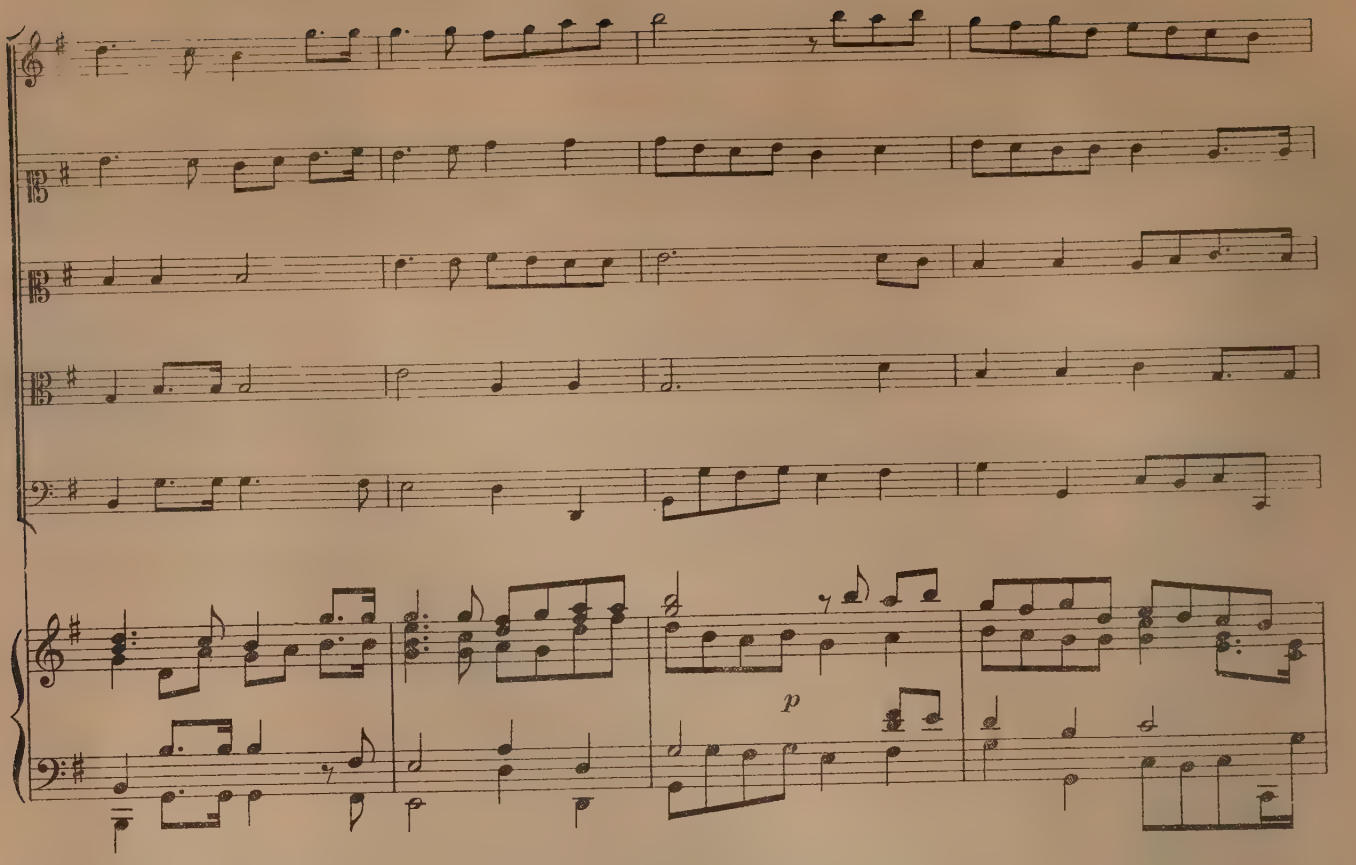
réduction de piano, plus accessible à la majorité des lecteurs que ne le serait la partition seule. Le rôle de cette partie est donc celui d'un simple intermédiaire, et d'une adaptation. On ne cherchera pas ici une reconstitution historique, ni une transcription littérale, mais une sorte de traduction libre, qui permettra au lecteur d'exécuter aisément ces œuvres au clavier, de les faire revivre et de les entendre chanter sous ses doigts. Nous serions d'ailleurs très heureux qu'on ne s'en rapportât pas aveuglément à cette interprétation et que les fac-similés et la partition soient l'objet d'une attentive comparaison. La musicographie ne pourrait qu'y gagner.

J. E.

Suite I

Allemande à 5. Mons.r Mazuel.-

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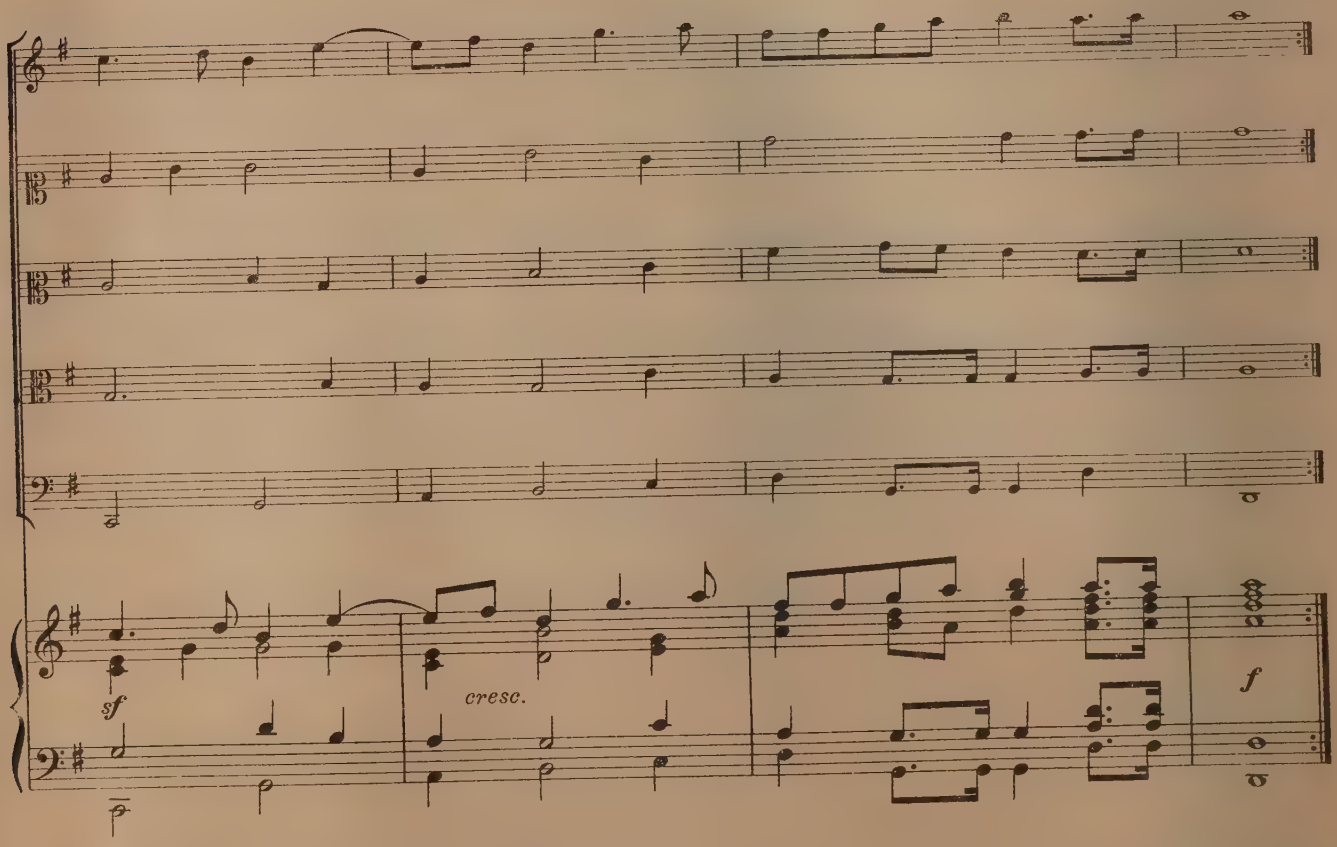
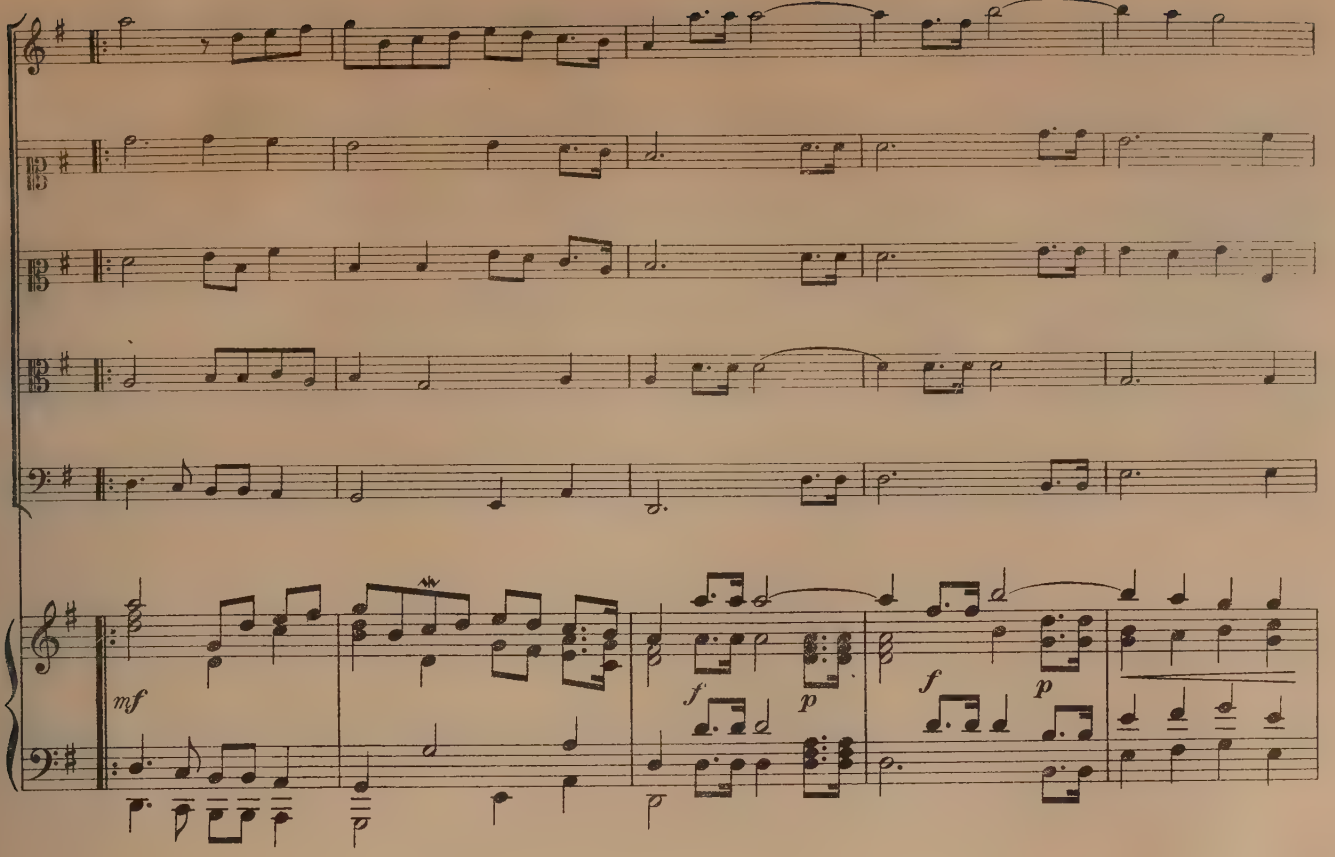
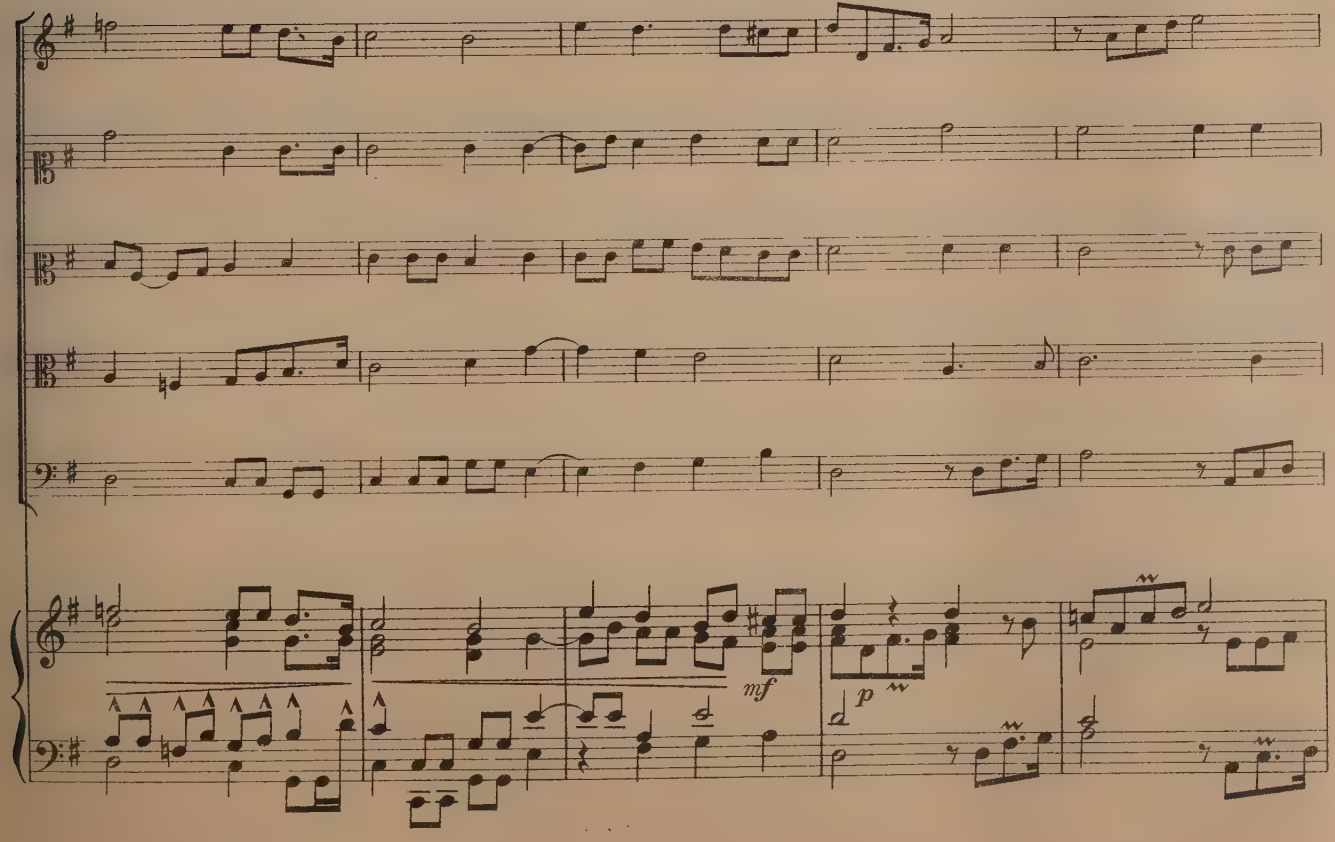
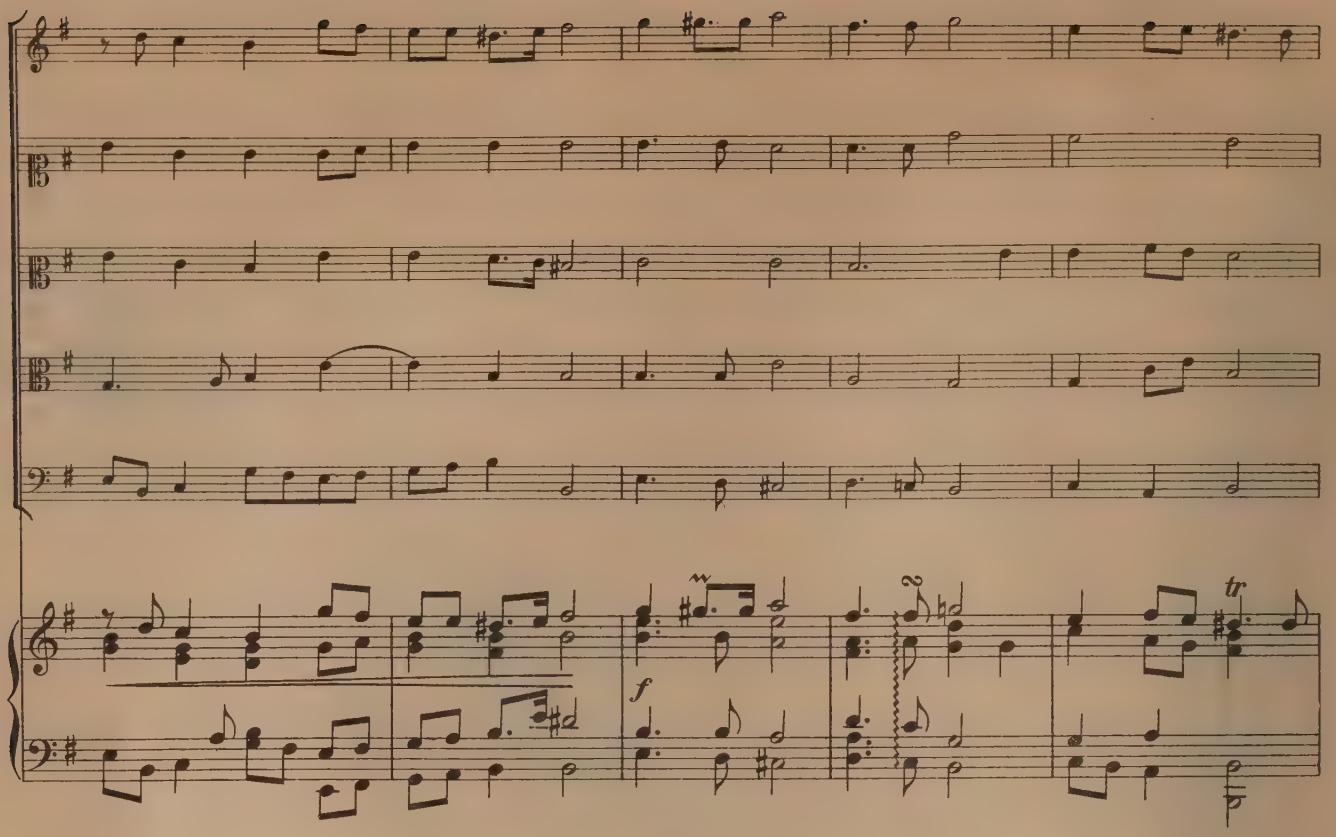
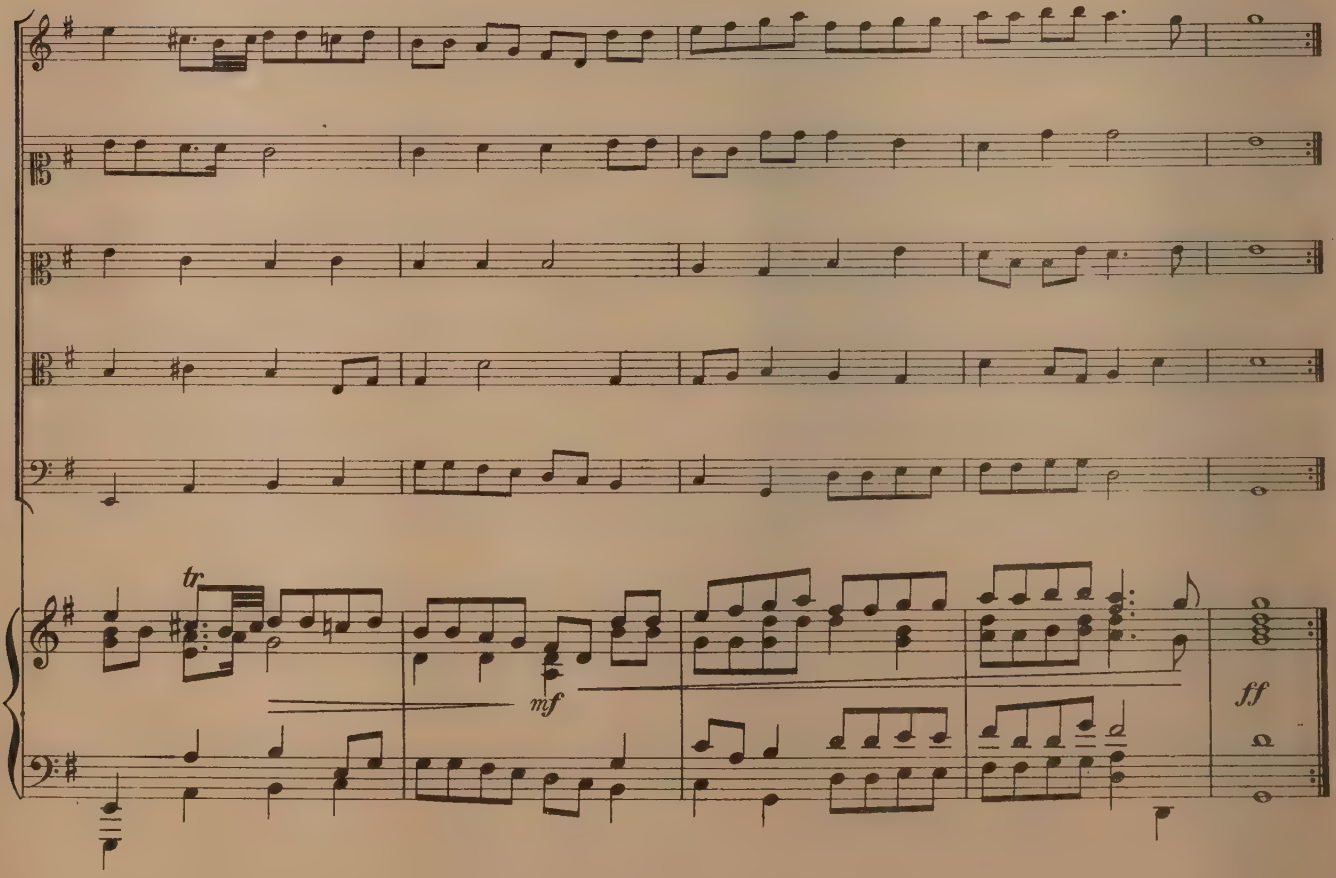

sf
cresc.
f


mf
f
p
f
p


mf
p


f
tr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mf
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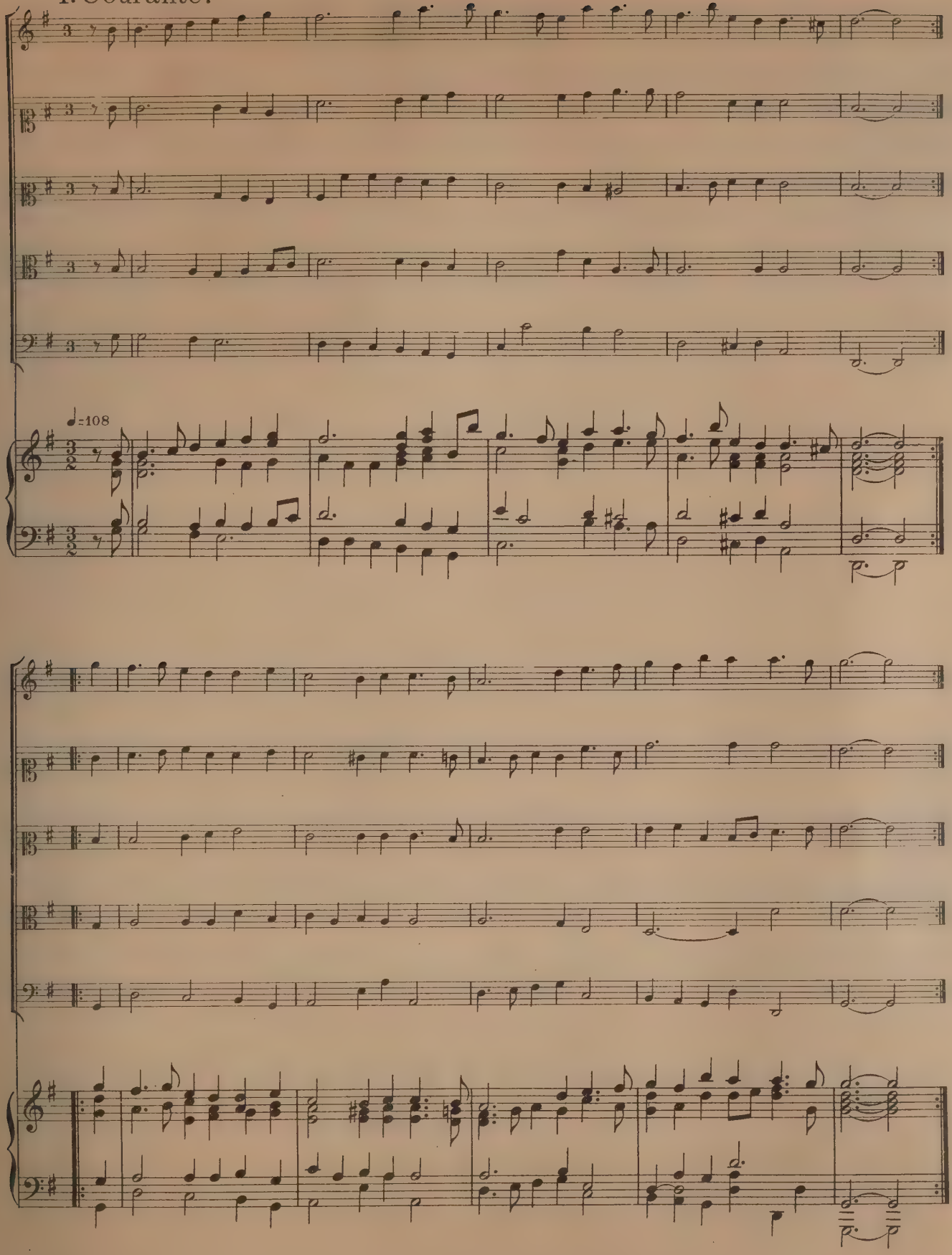
1. Courante.



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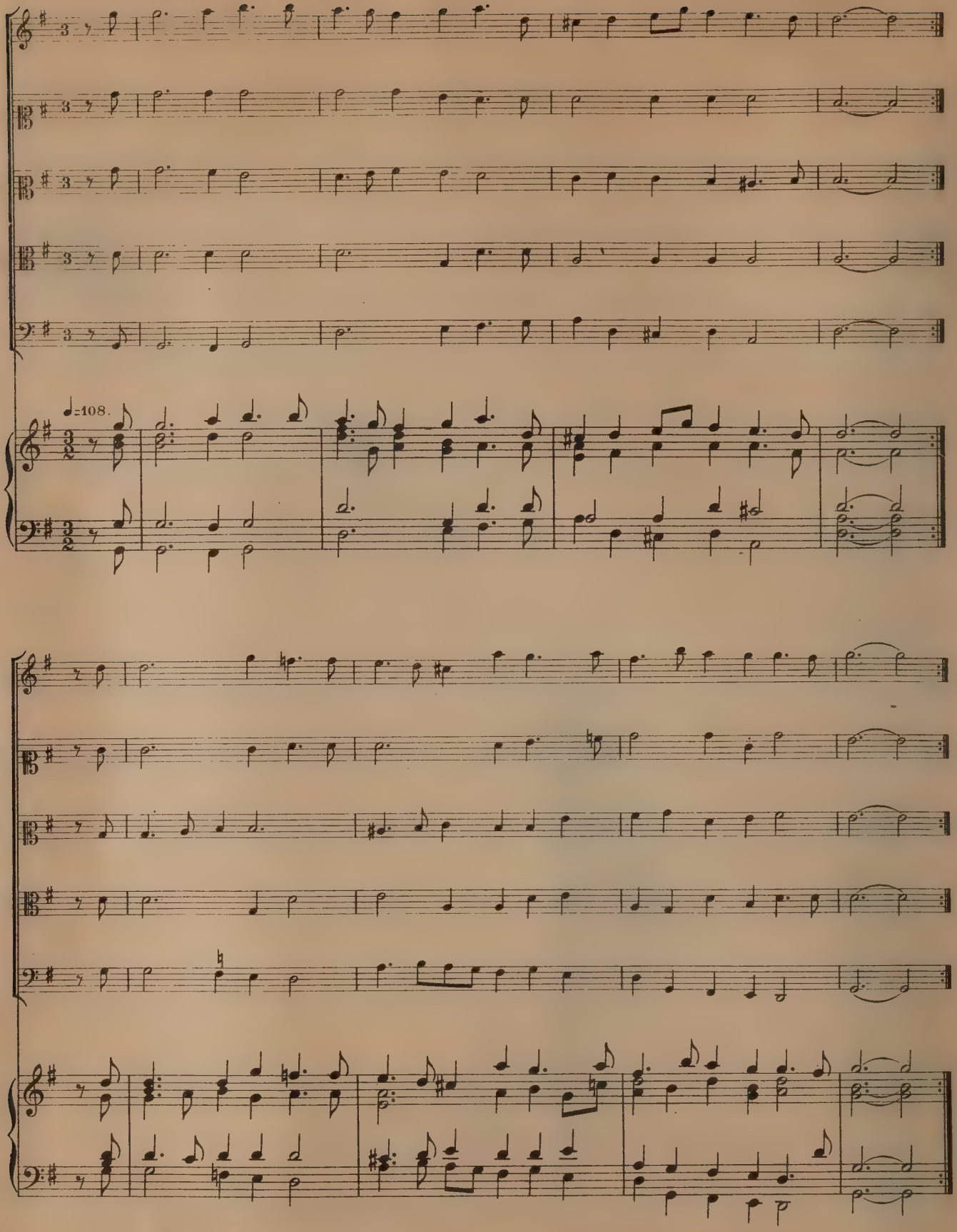

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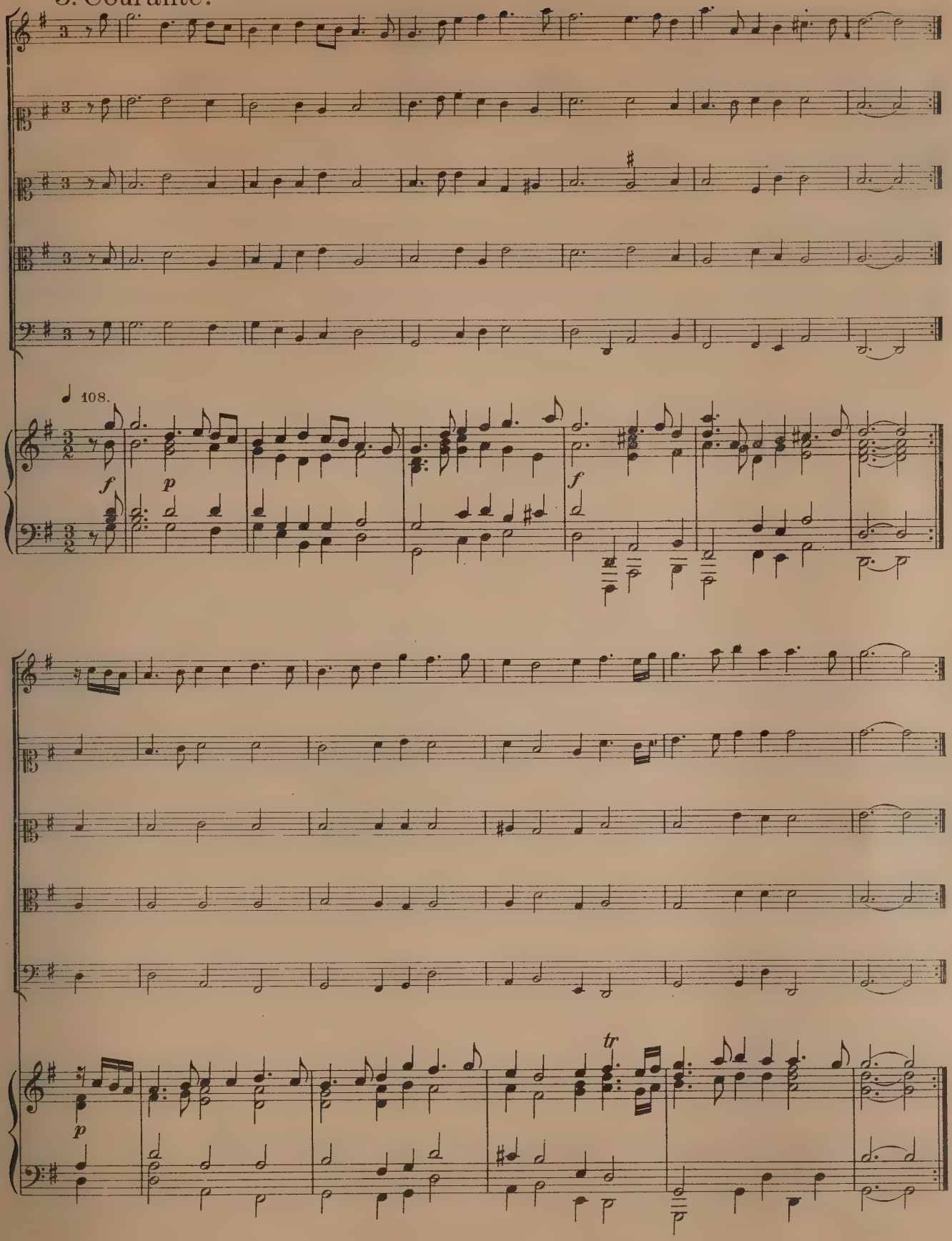
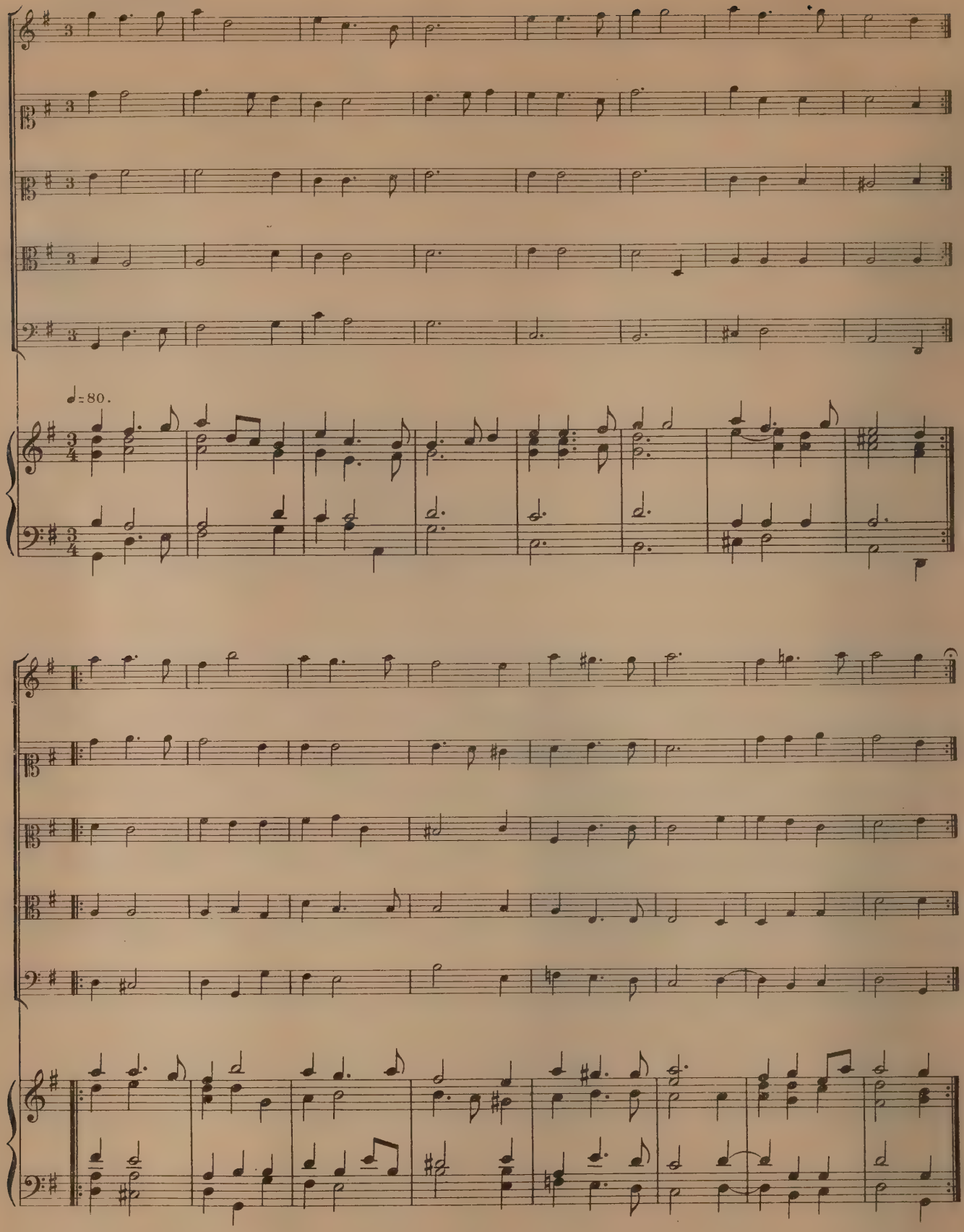
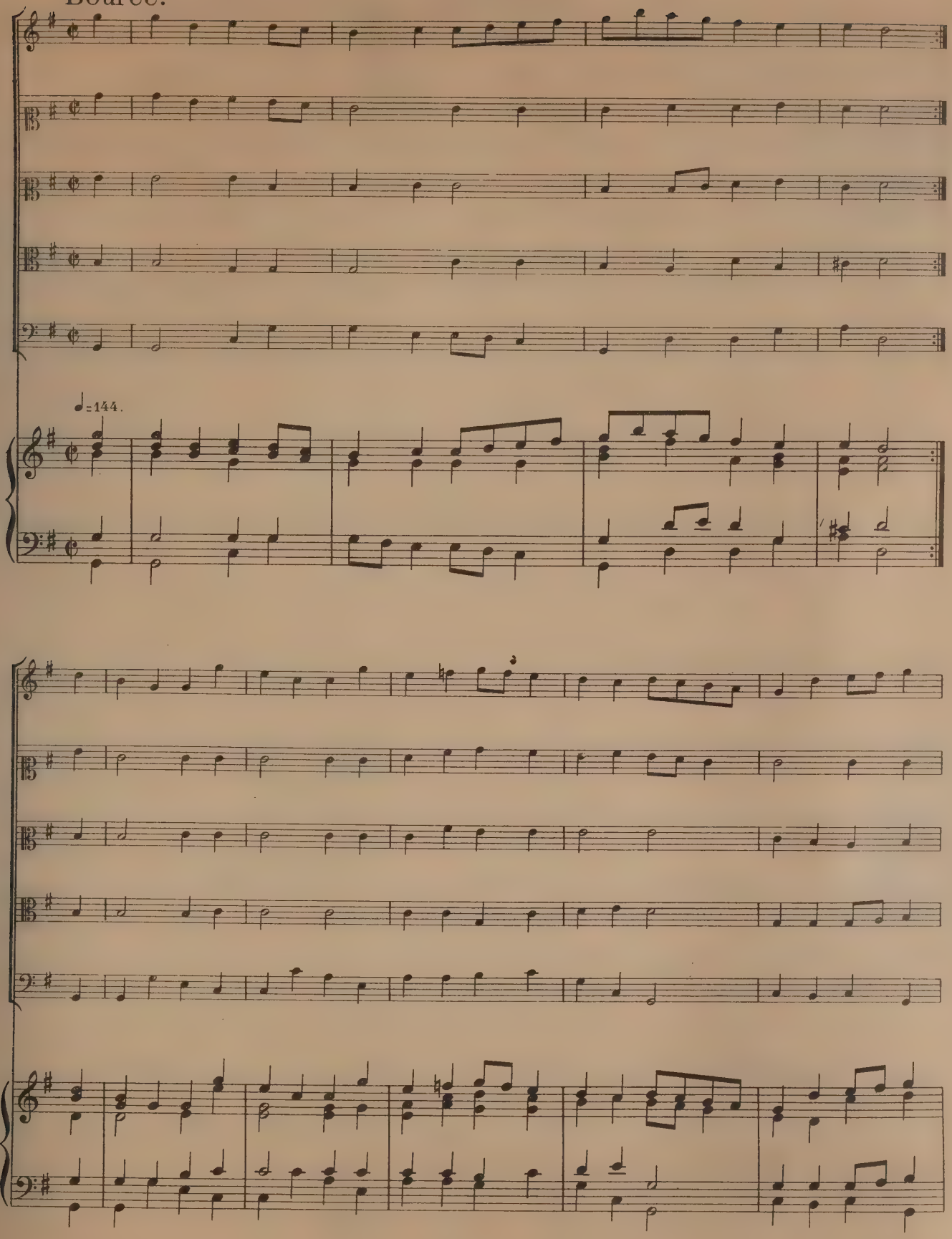


Sarabande.



Bourée.



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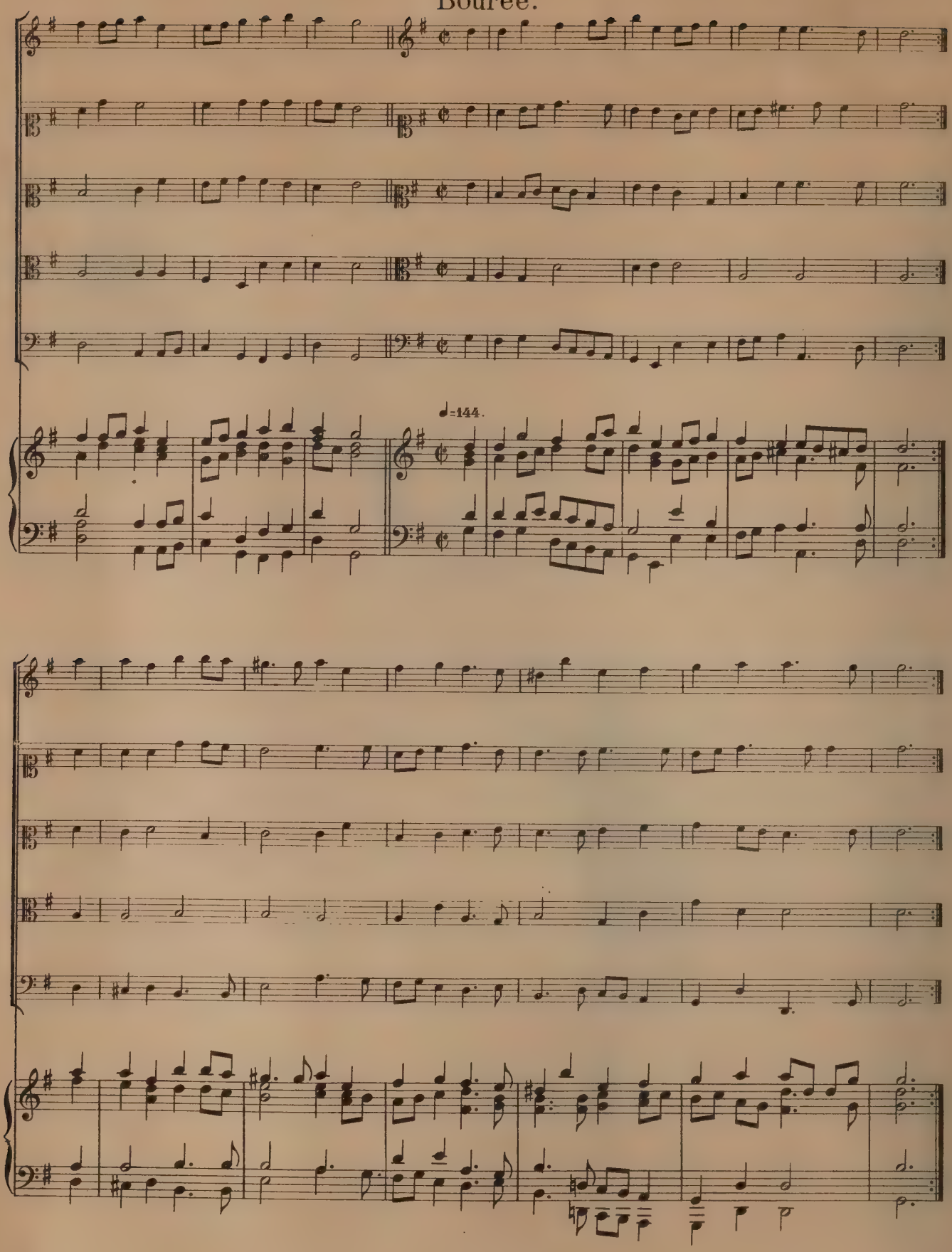
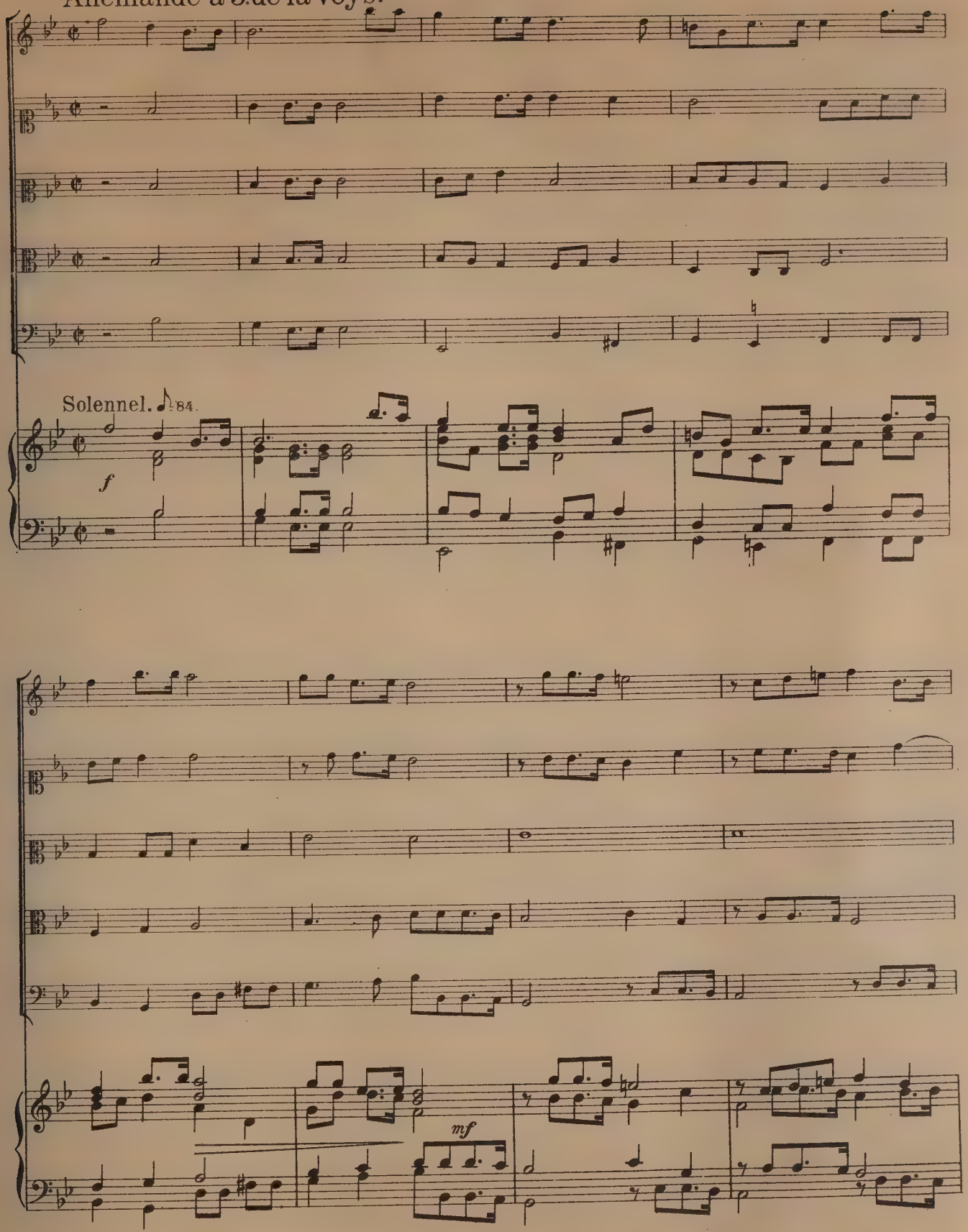
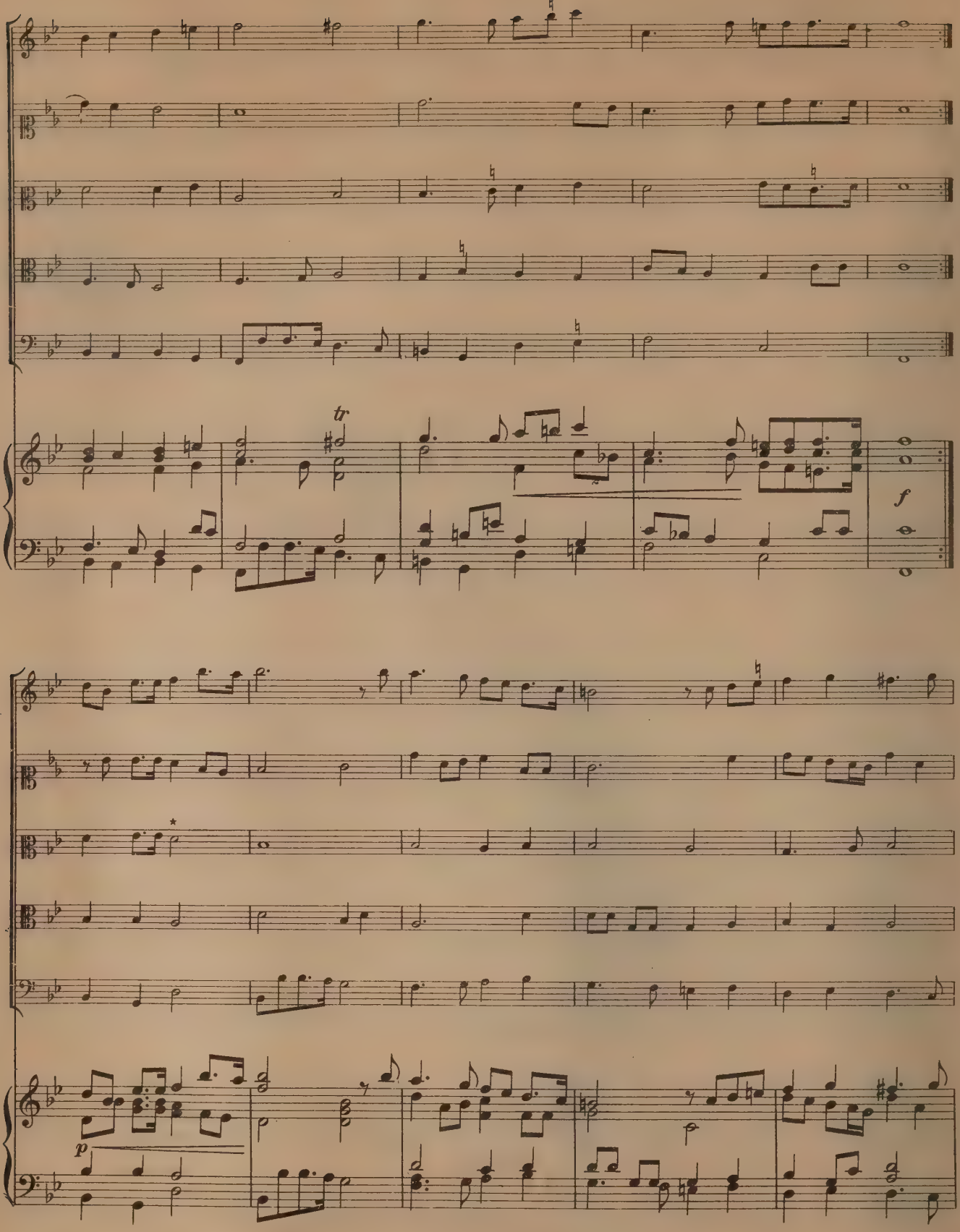
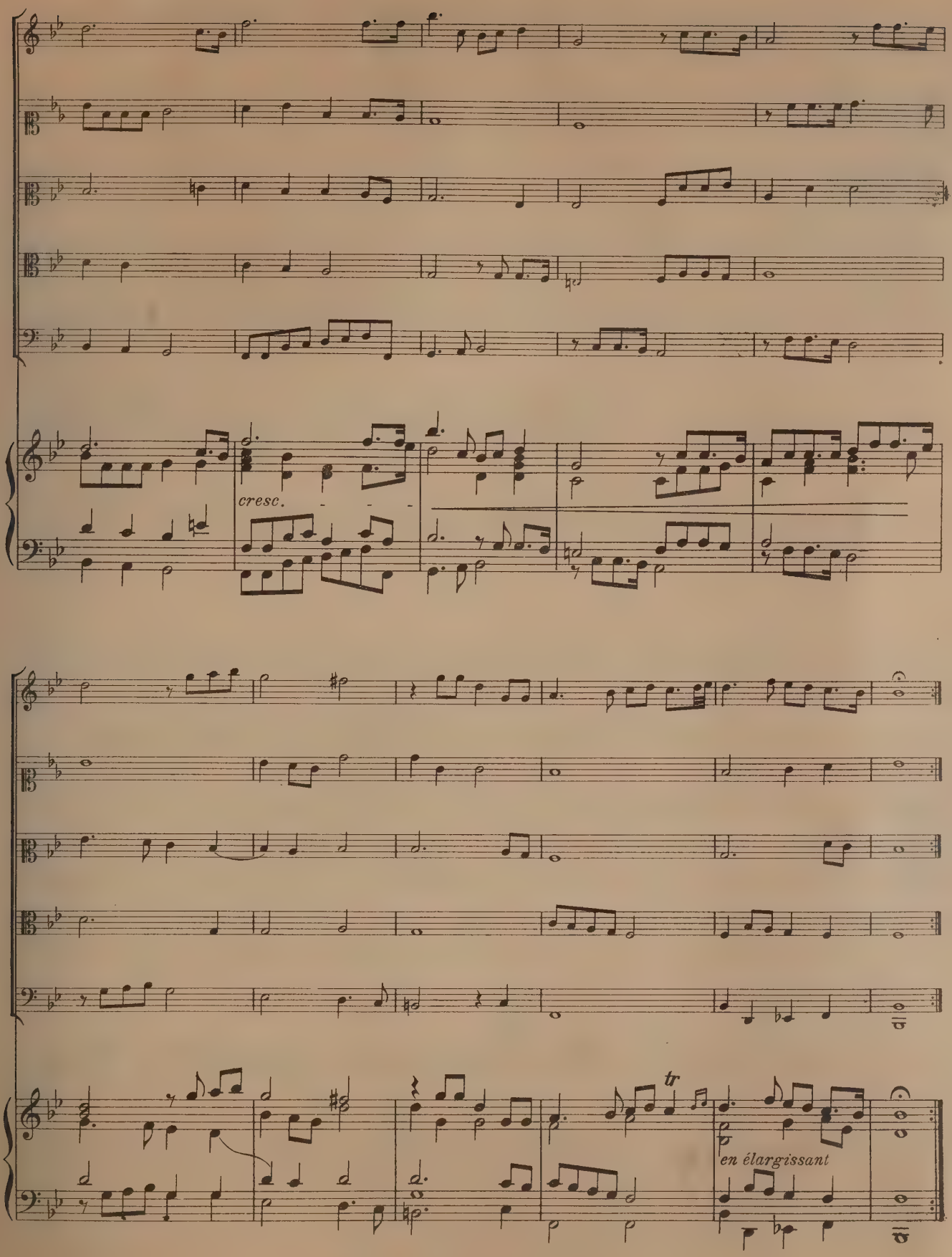


Allemande à 5.de la Voys.

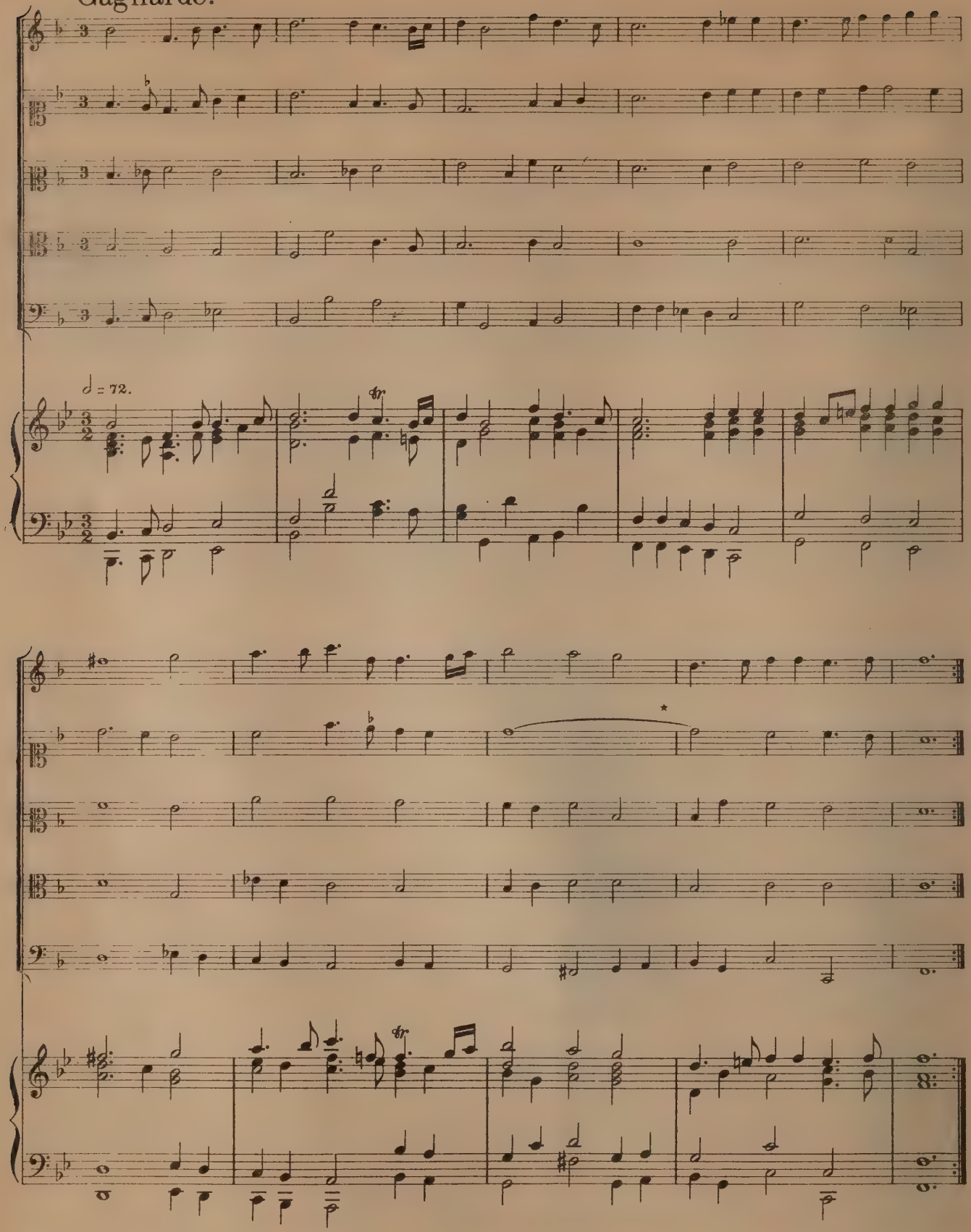




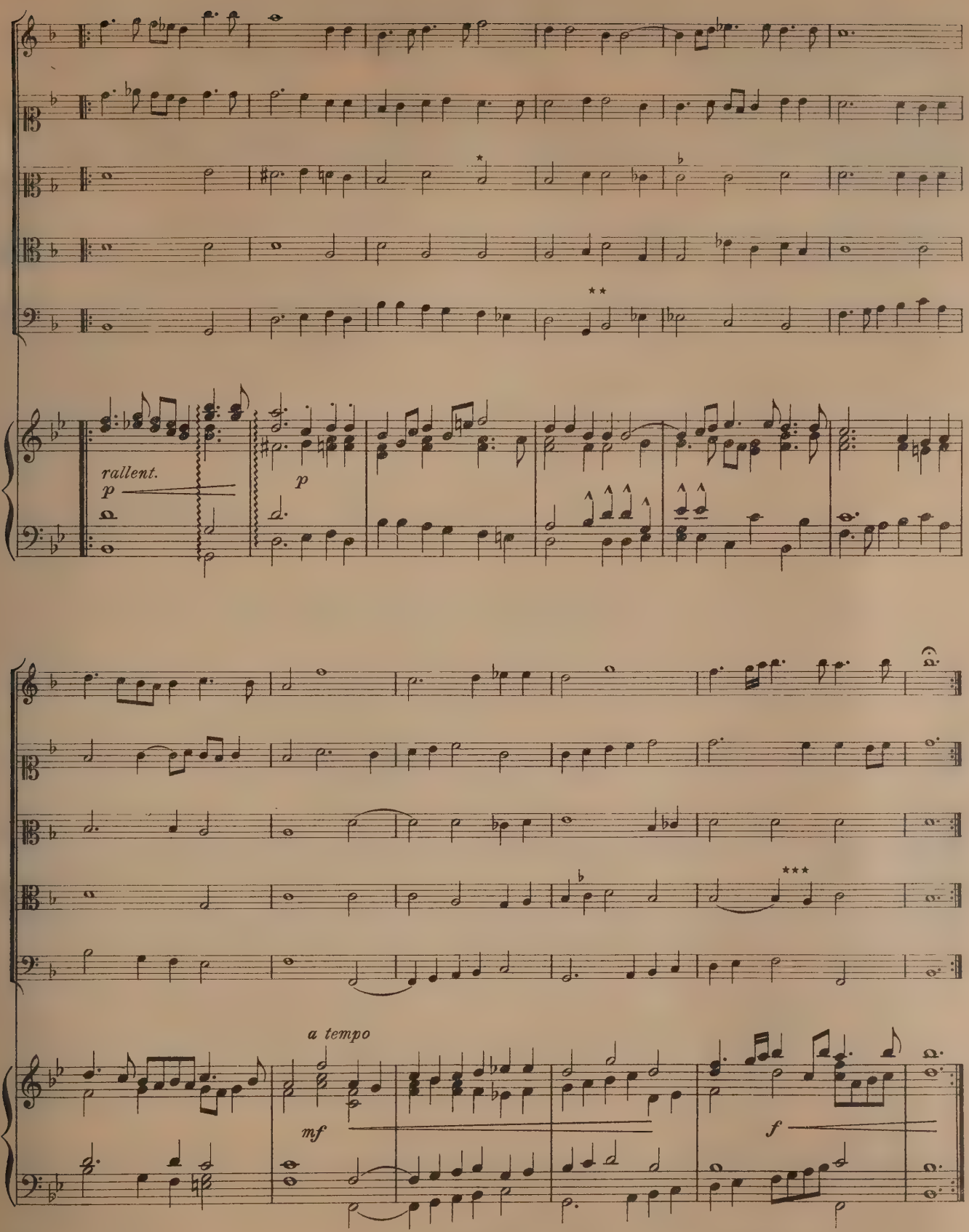
*) Le texte: *mi.*


cresc.
tr
en élargissant

Gagliarde.

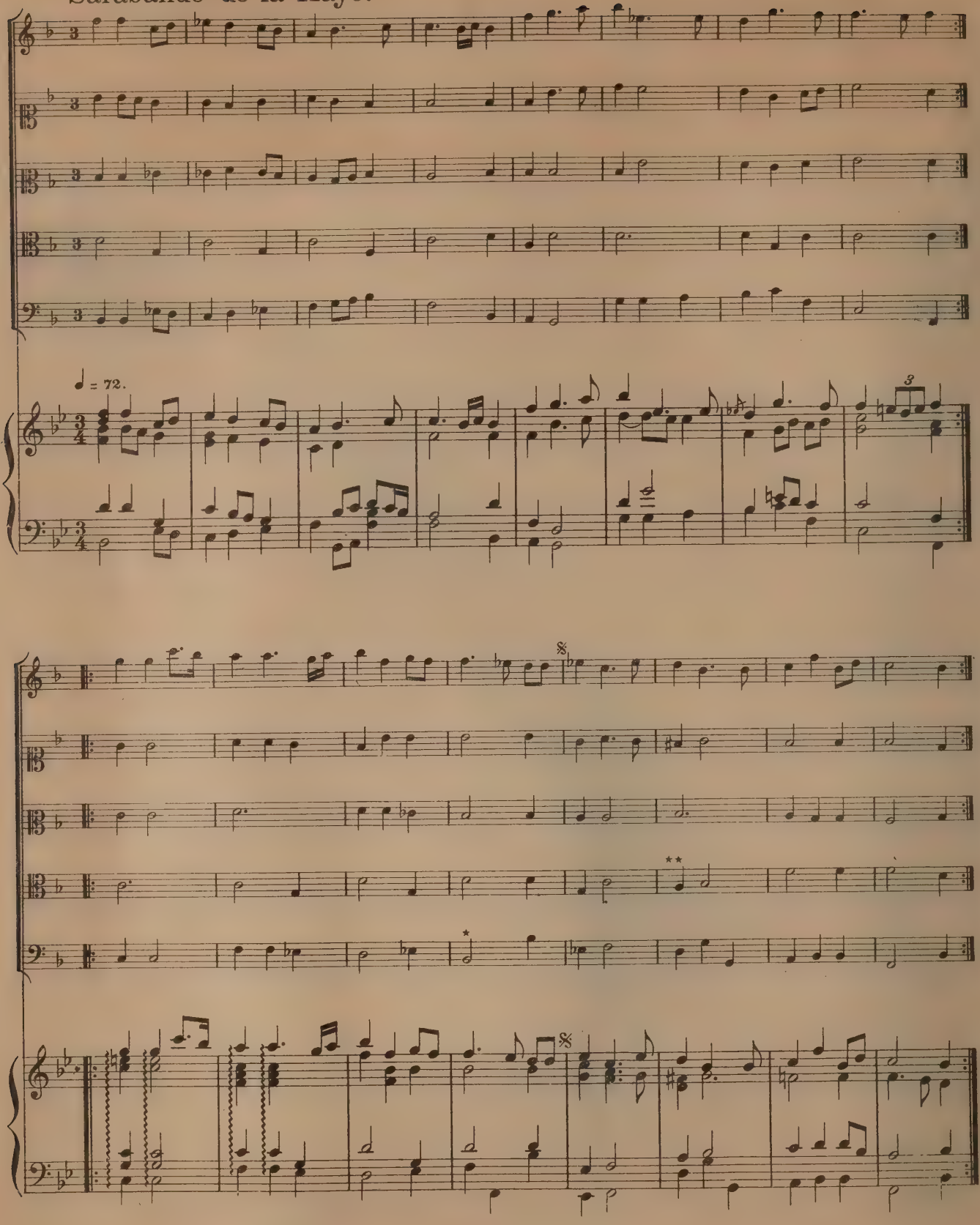


* Cette mesure manque dans le texte.



★Texte : *mi*
★★Texte : *la*
★★★Texte : *la* 𝅗𝅥 sur 3e temps

Sarabande de la Haye.



* Nous avons cru pouvoir substituer D à T, qui est d'une extrême gaucherie.

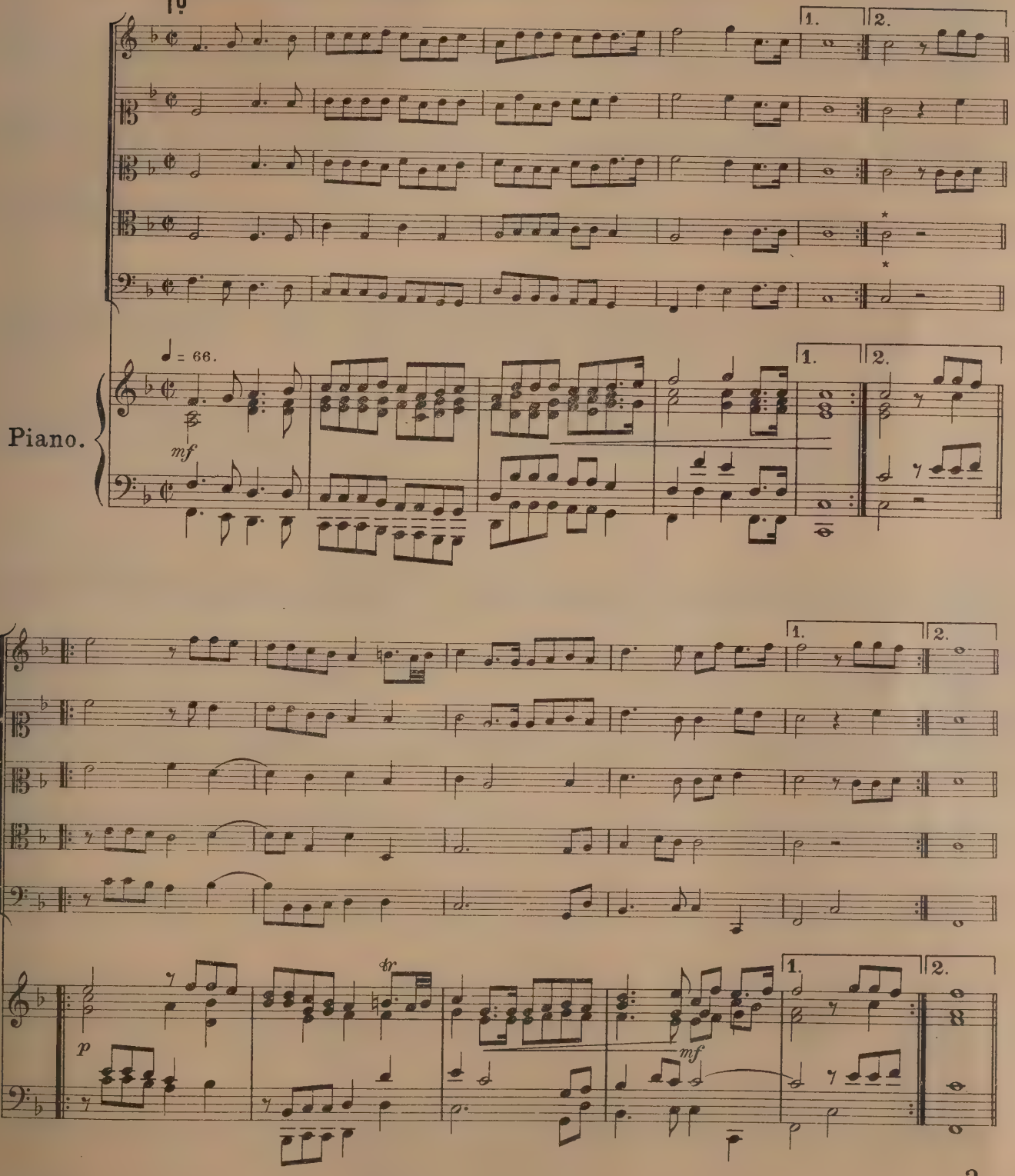
** Le texte a *fa* ♮; il faudrait au moins *fa* ♯; nous avons corrigé en *la*.

Ce signe est celui de la petite Reprise. Il indique qu'il faut jouer deux fois de suite les mesures placées entre son apparition et la barre de reprise qui suit.

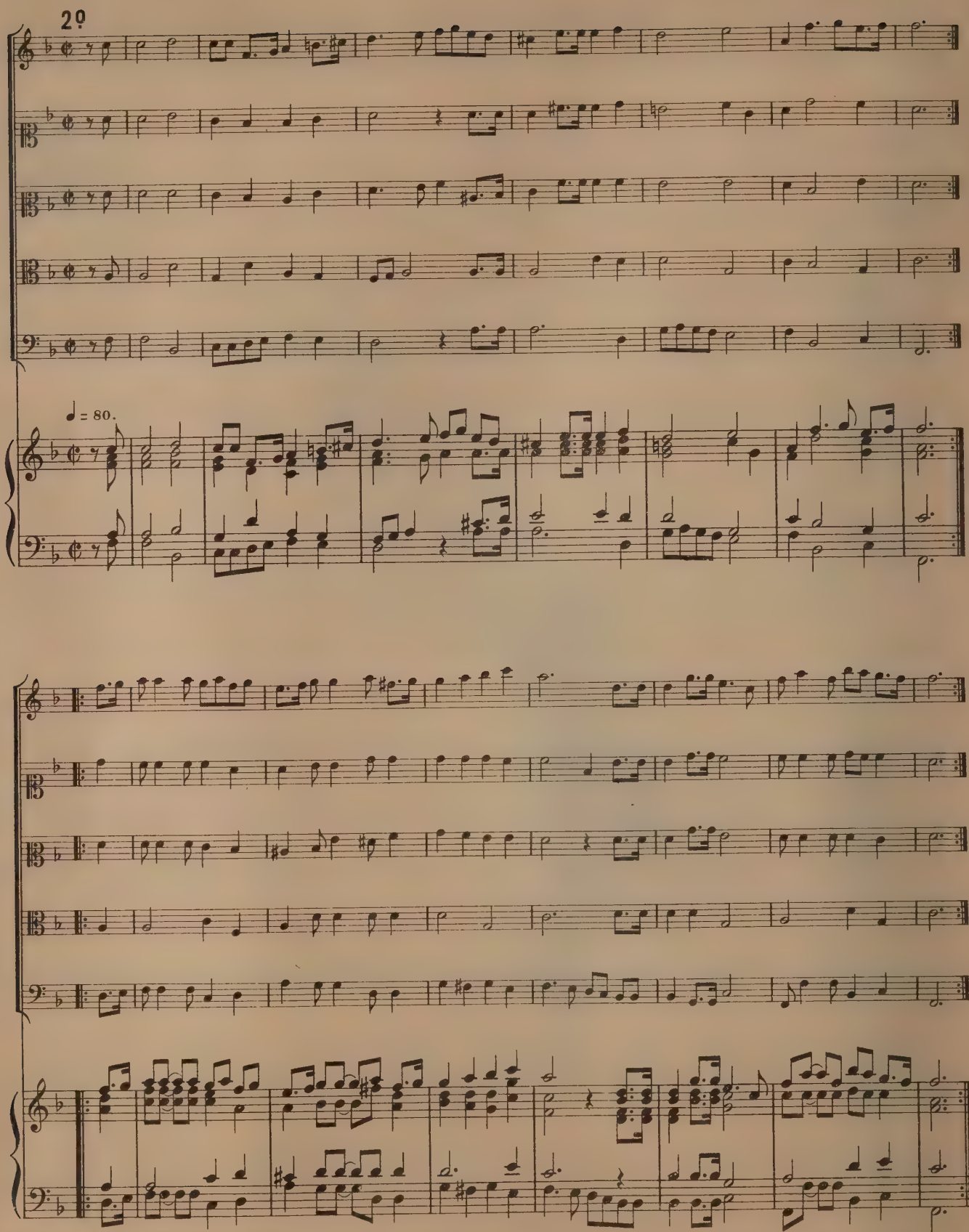
Suite II

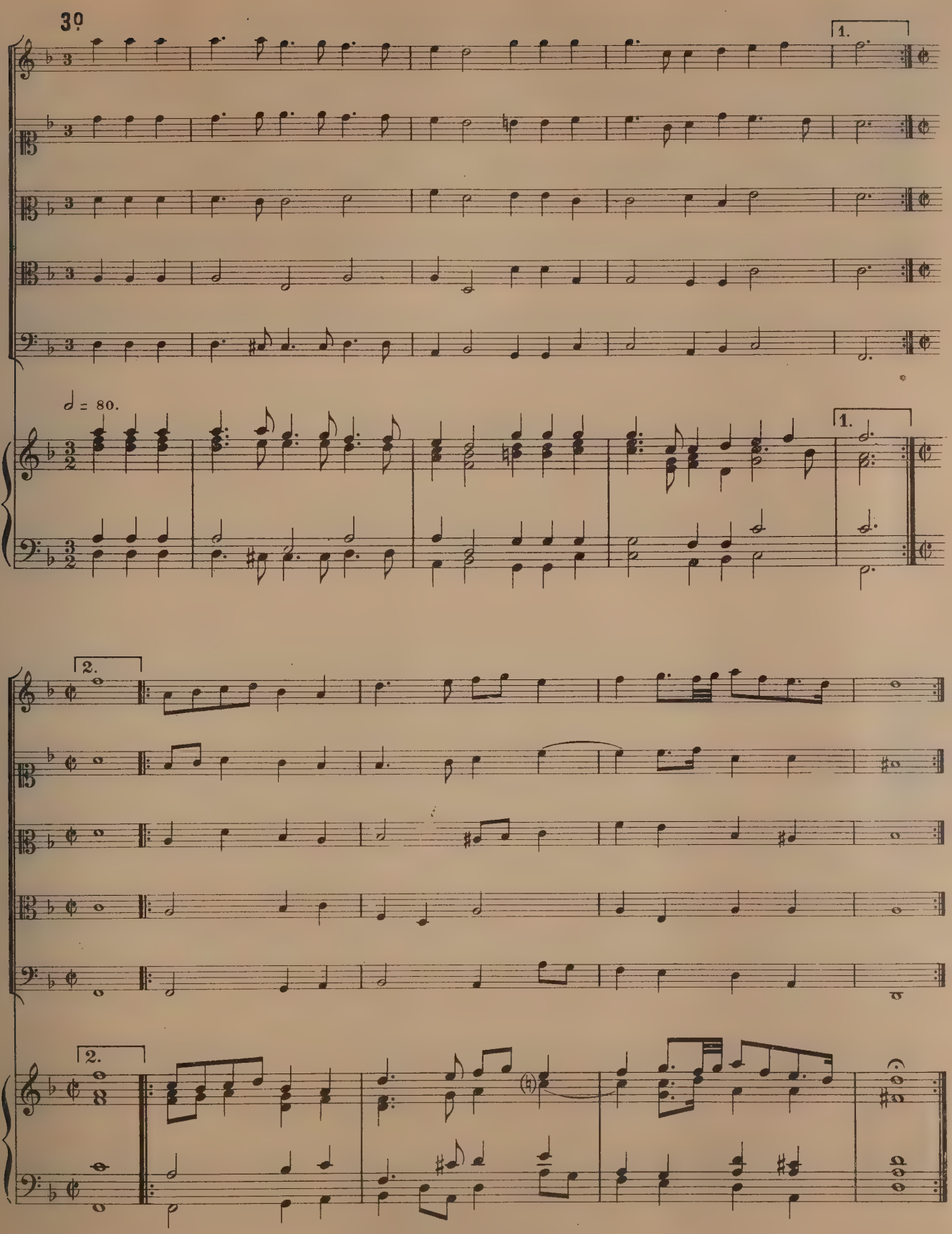
Ballet à 5. Sr Nau.

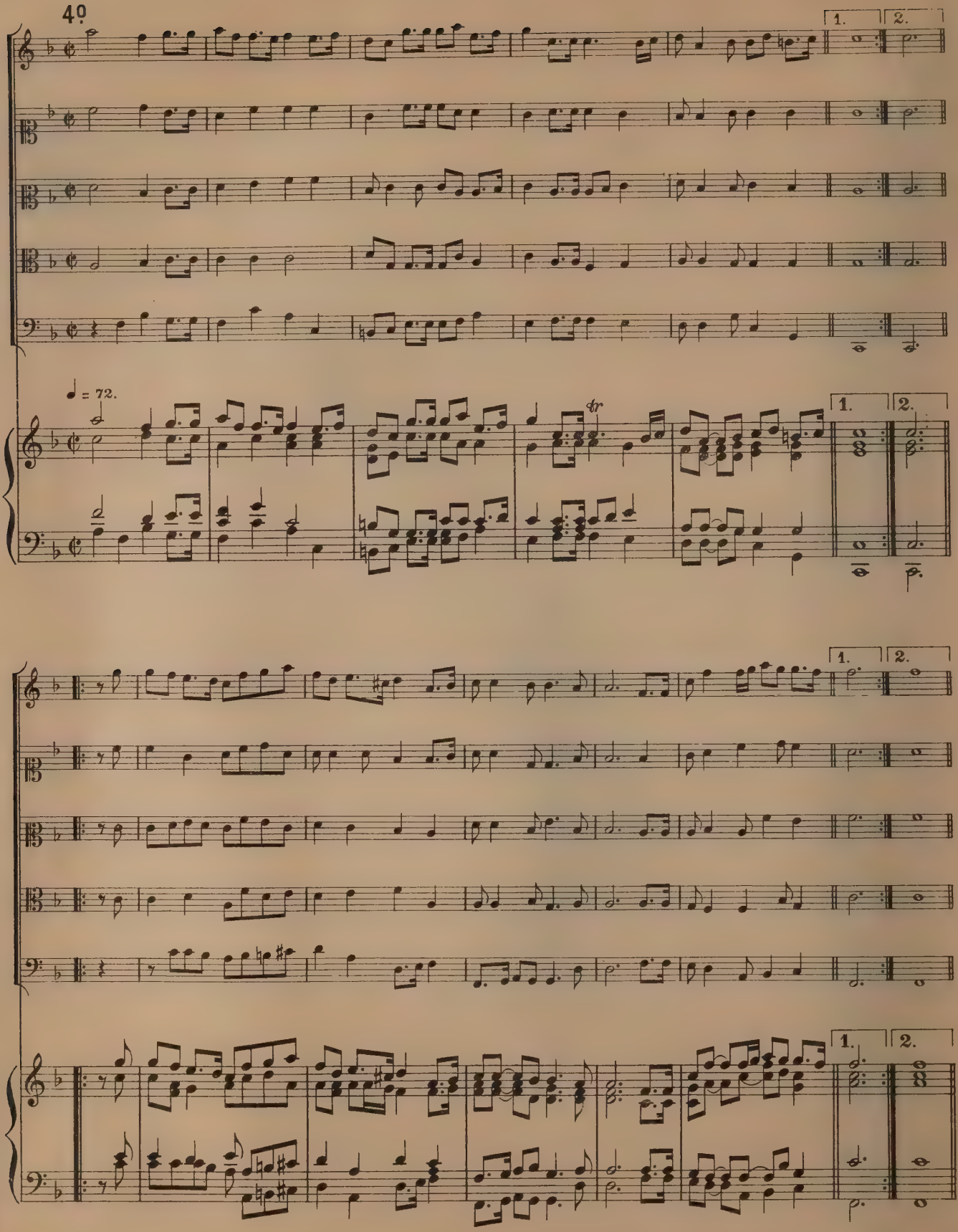
1º

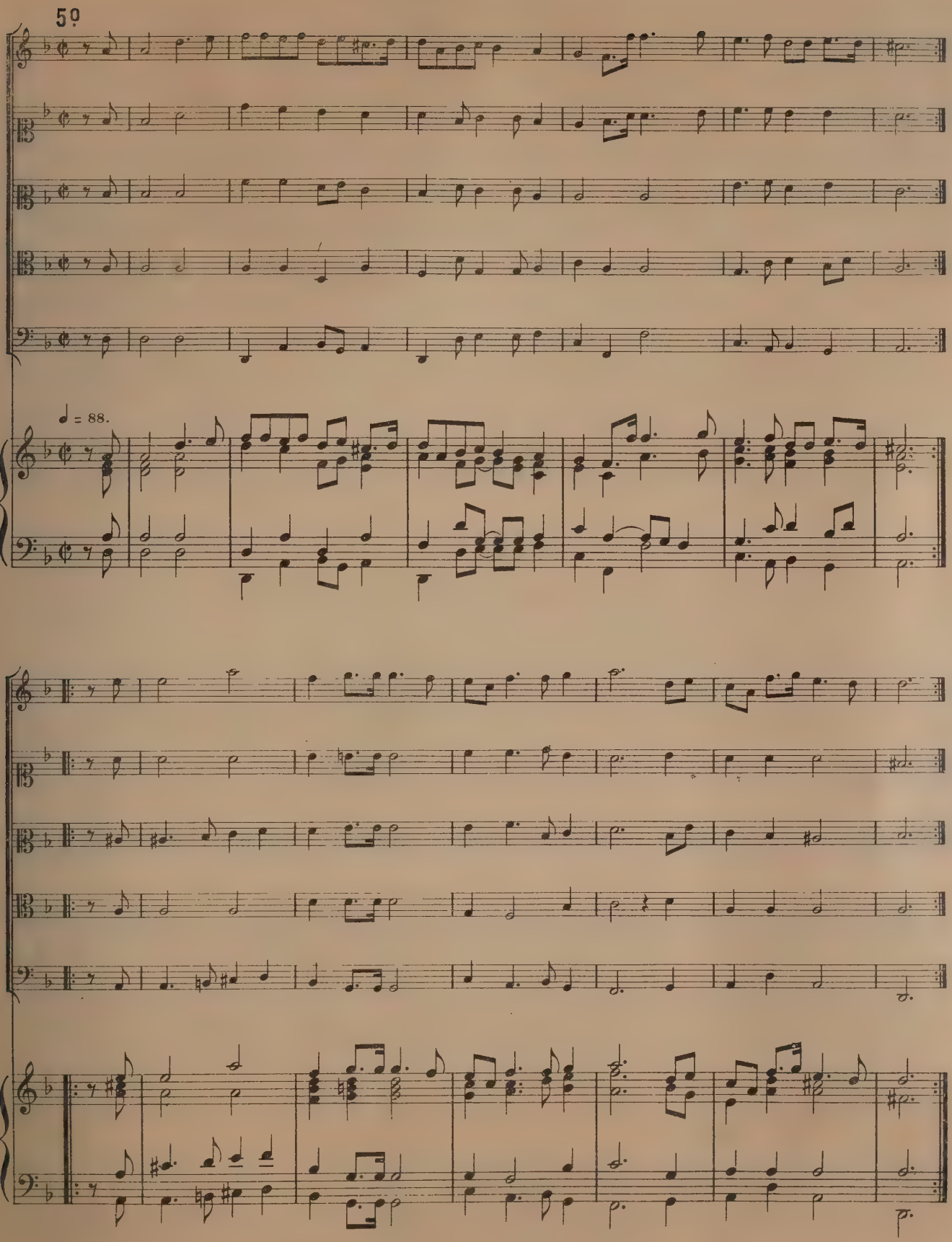


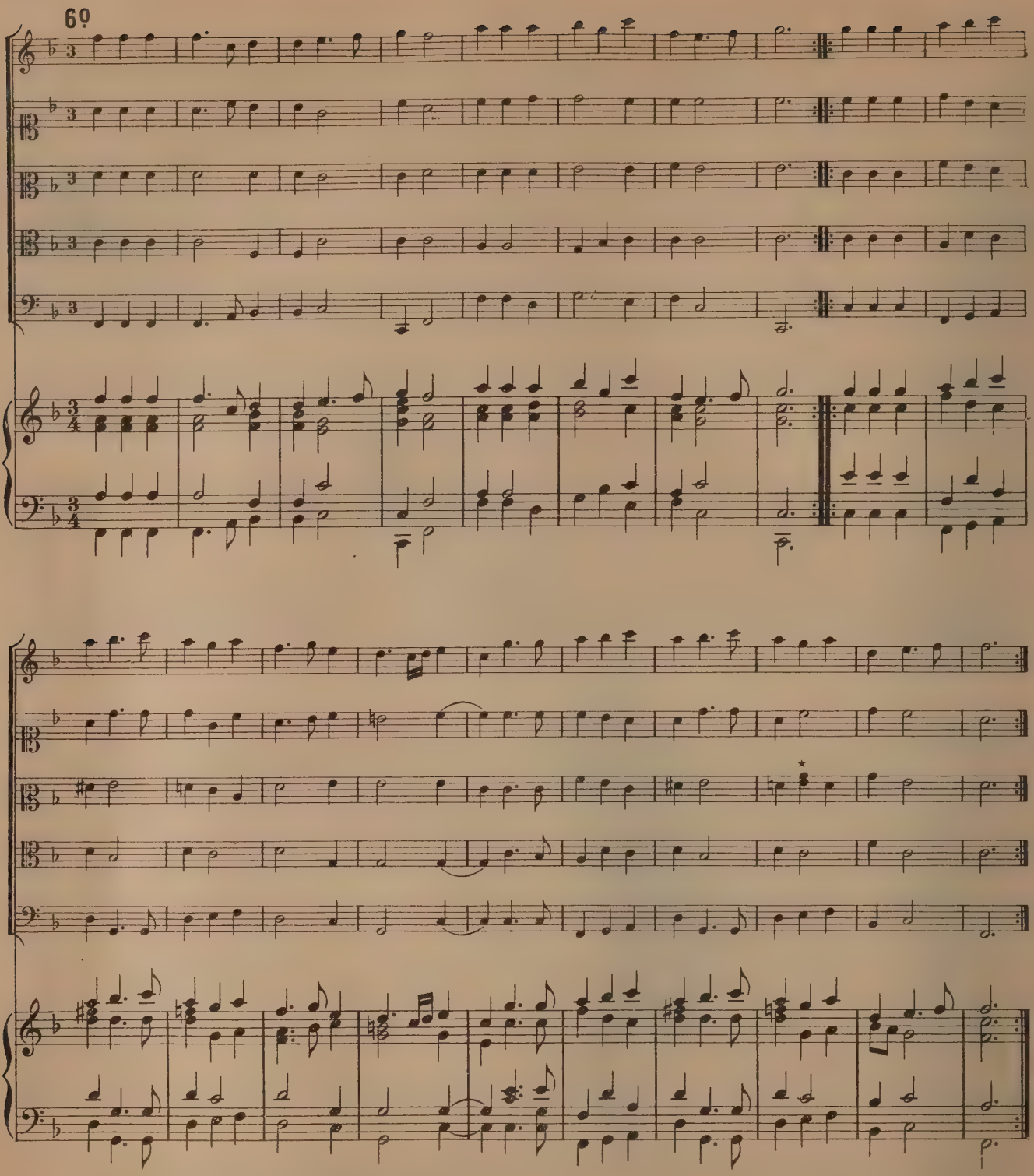
* Manquent.


2º
♩ = 80.


3º
1.
♩ = 80.
1.
2.
2.

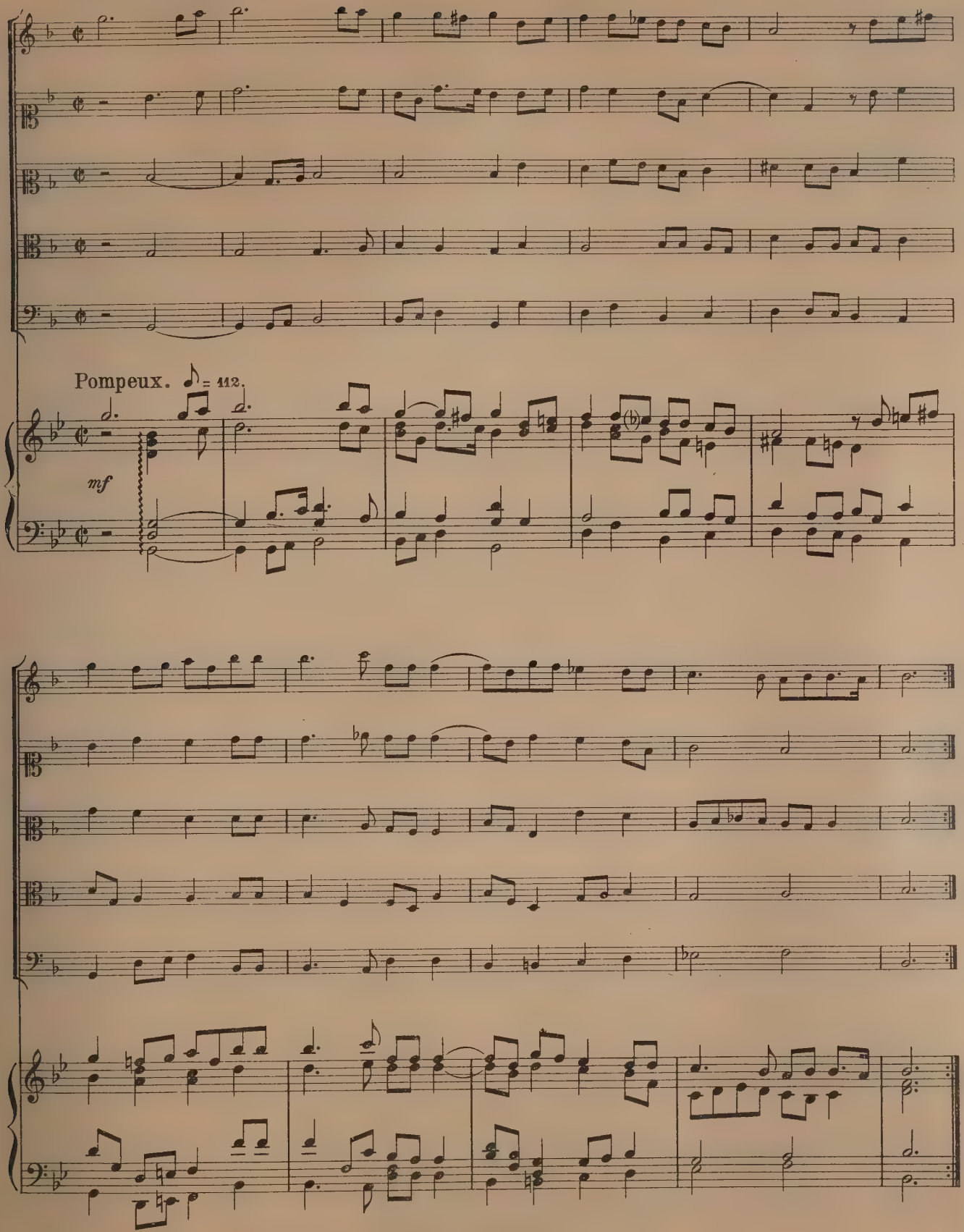

4º
1.
2.
♩ = 72.
1.
2.
1.
2.
1.
2.

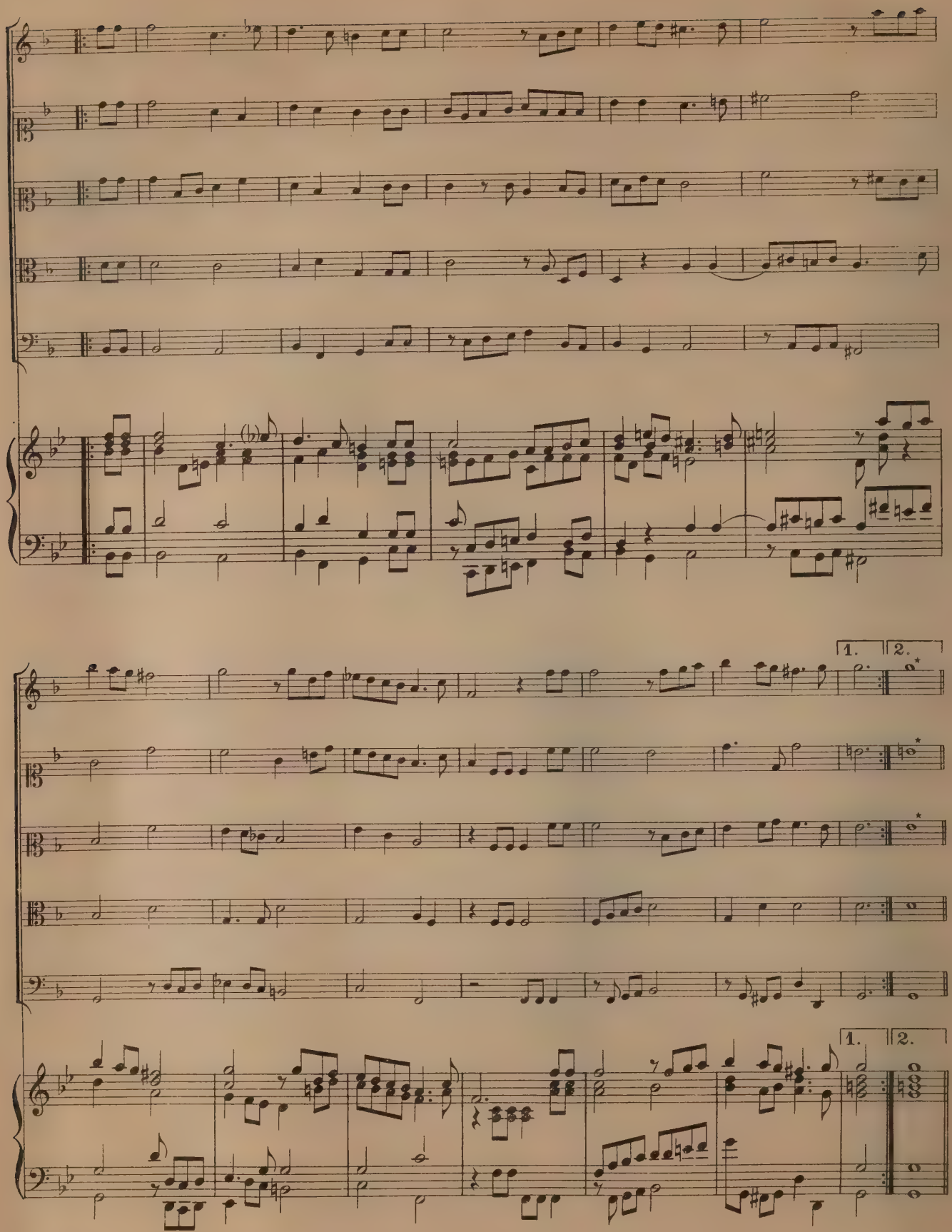

5º
♩ = 88.



★ Sic. Le *sol* paraît être une correction du *si*.

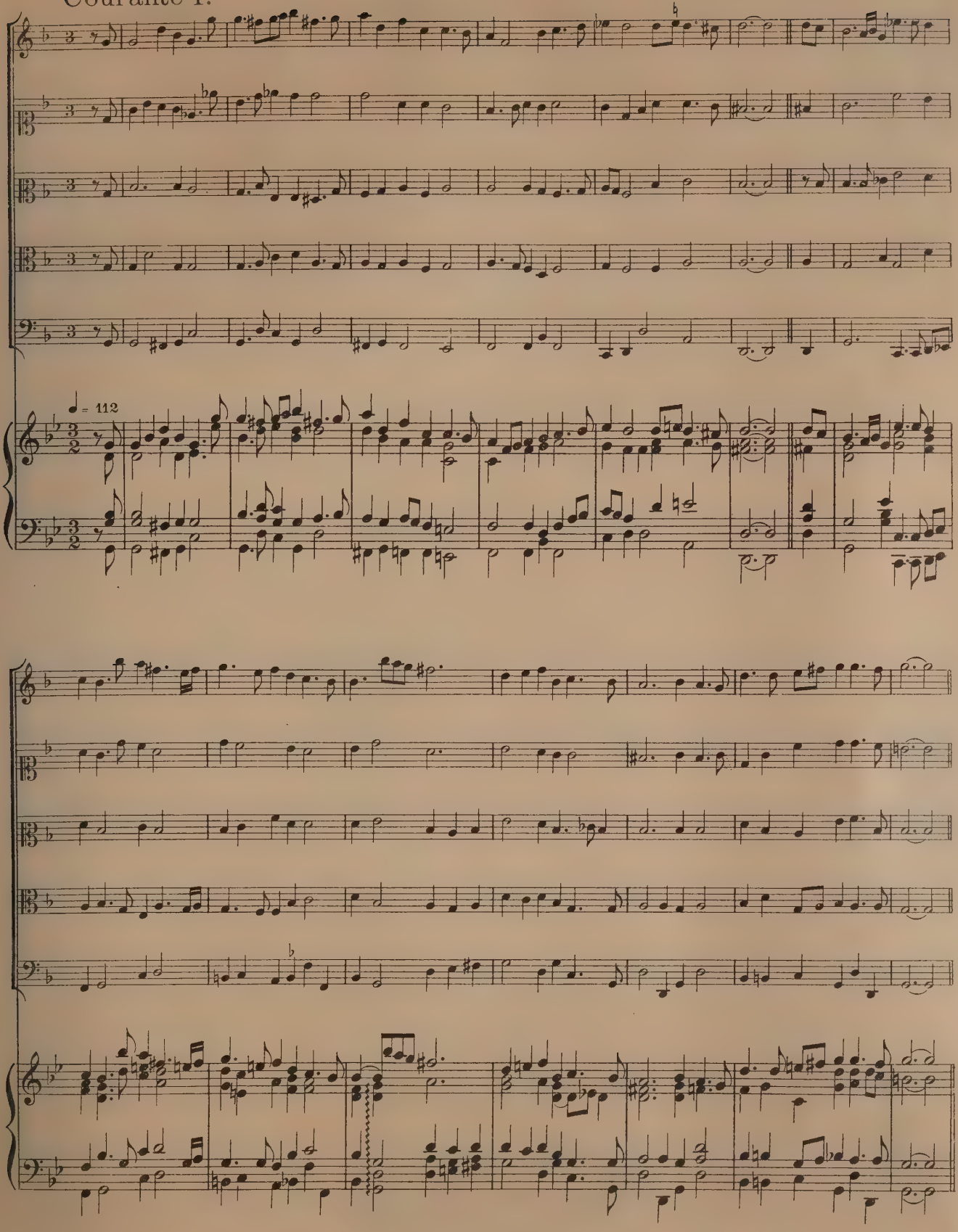
Allemande à 5.





* Manquent.

Courante 1.



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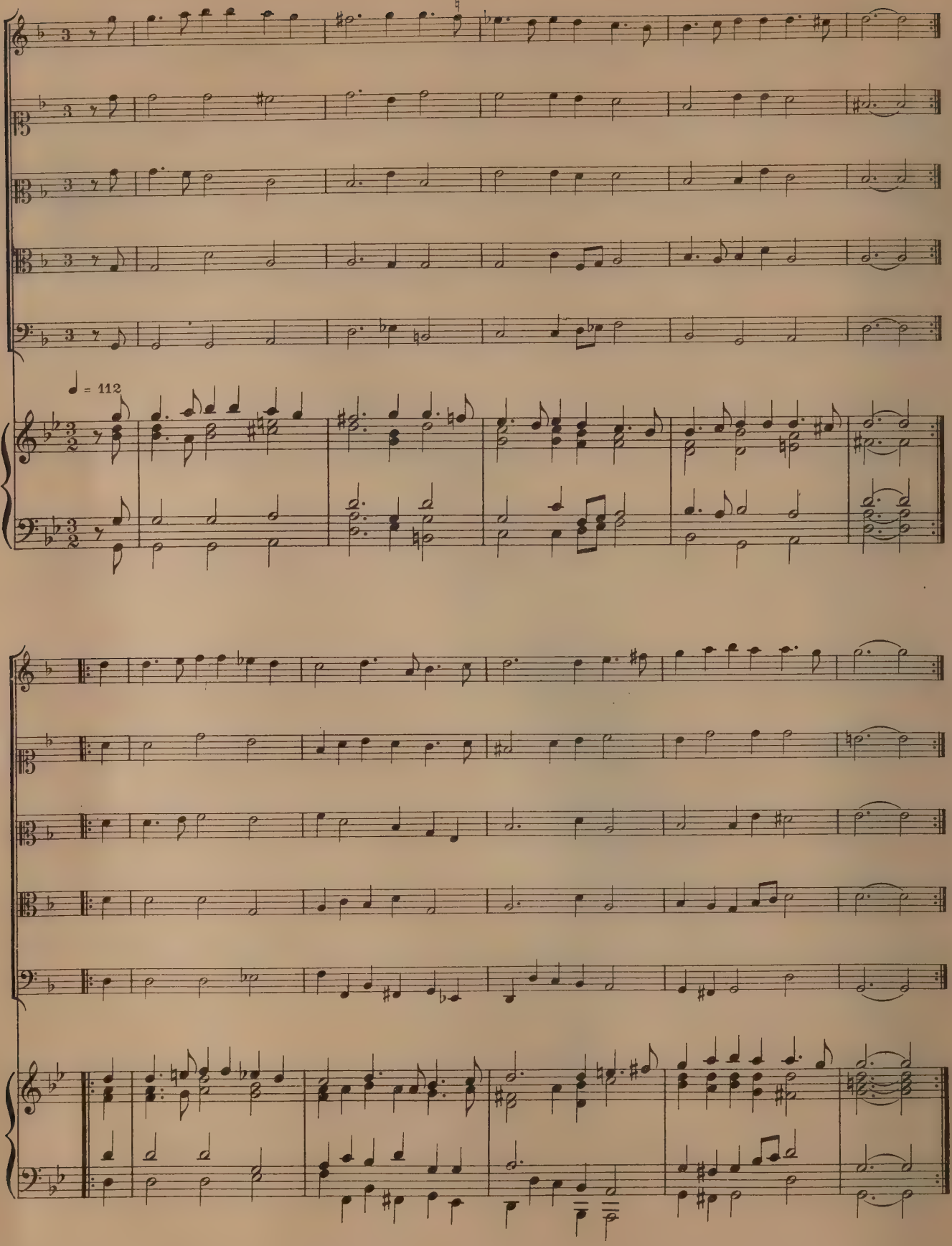

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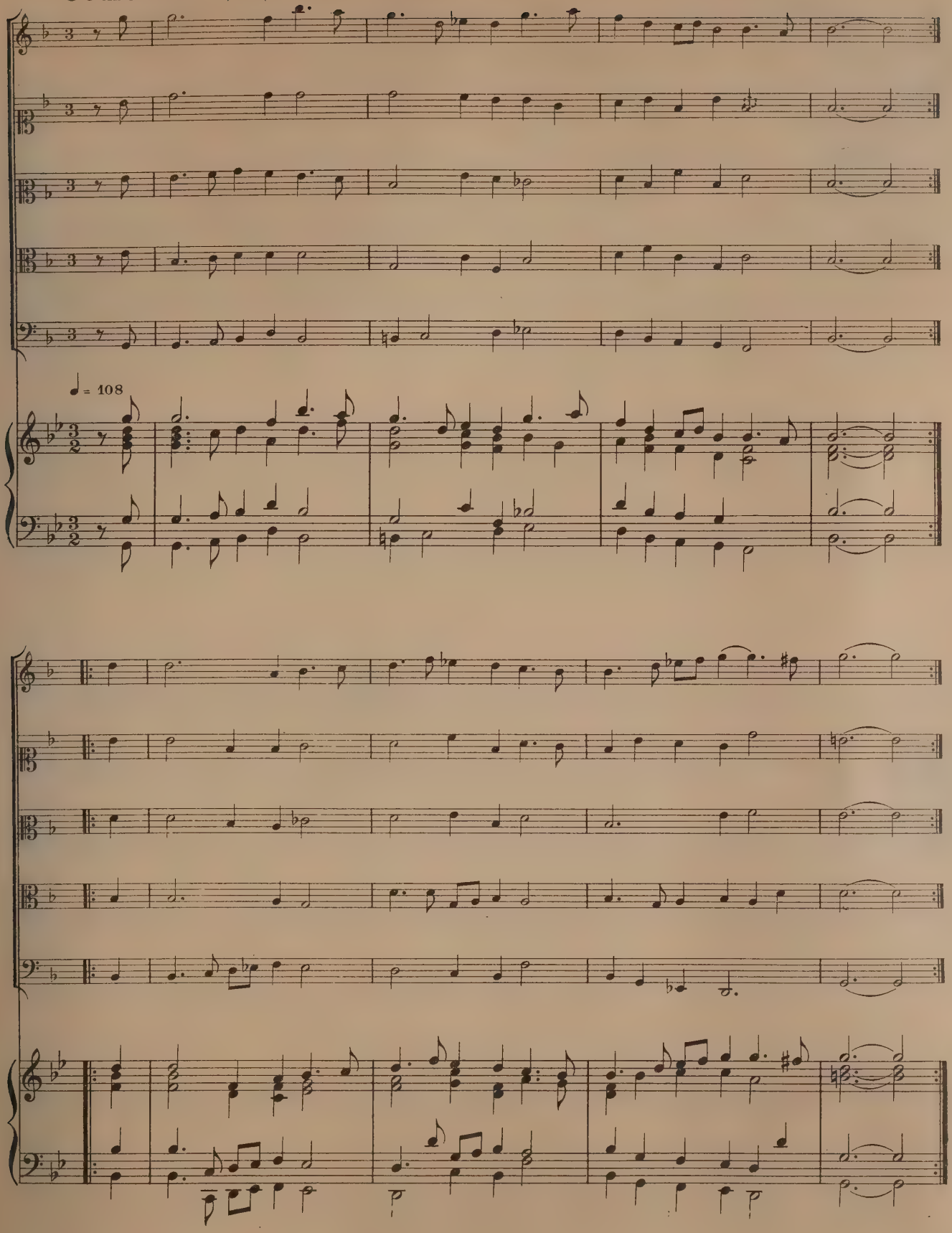

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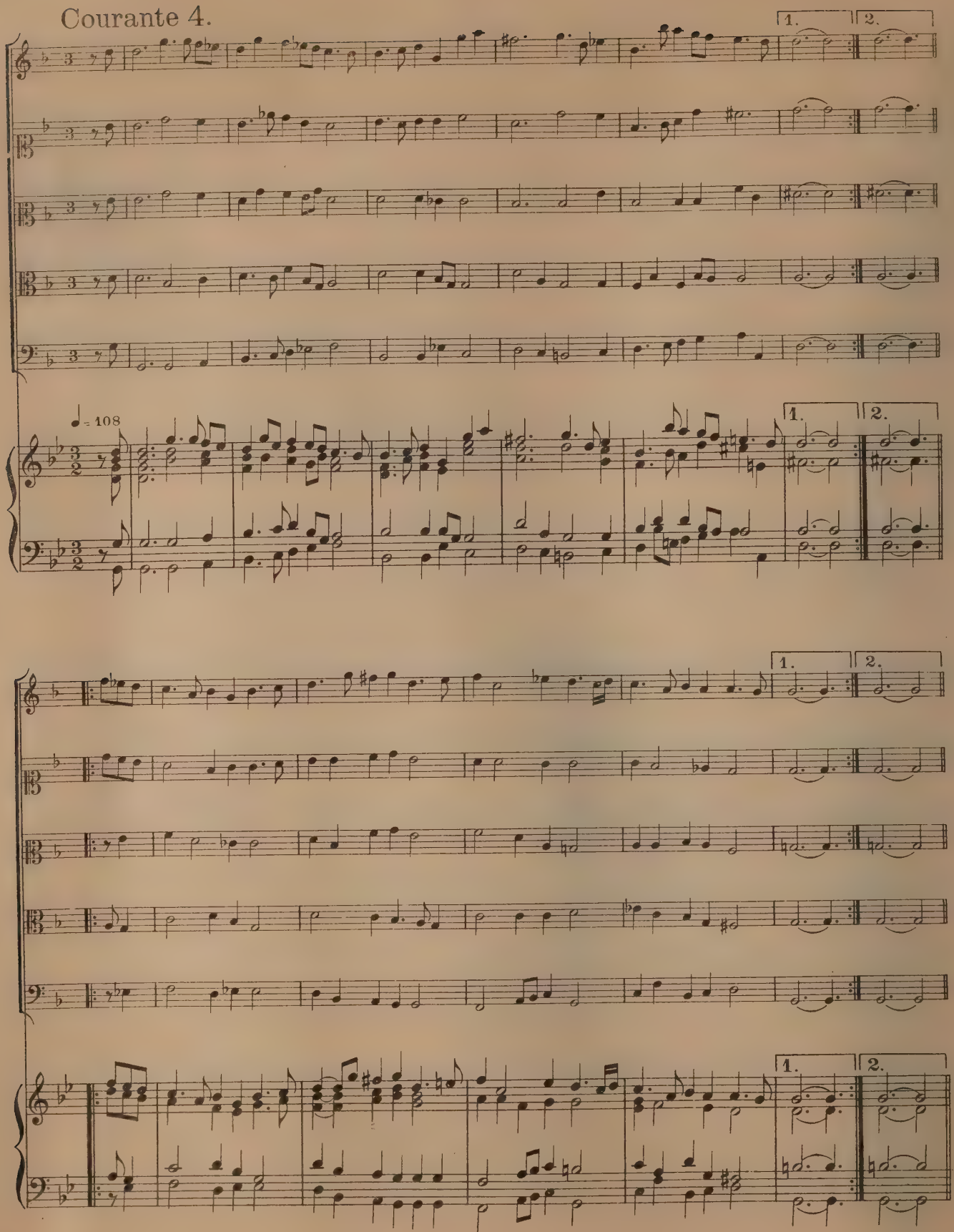
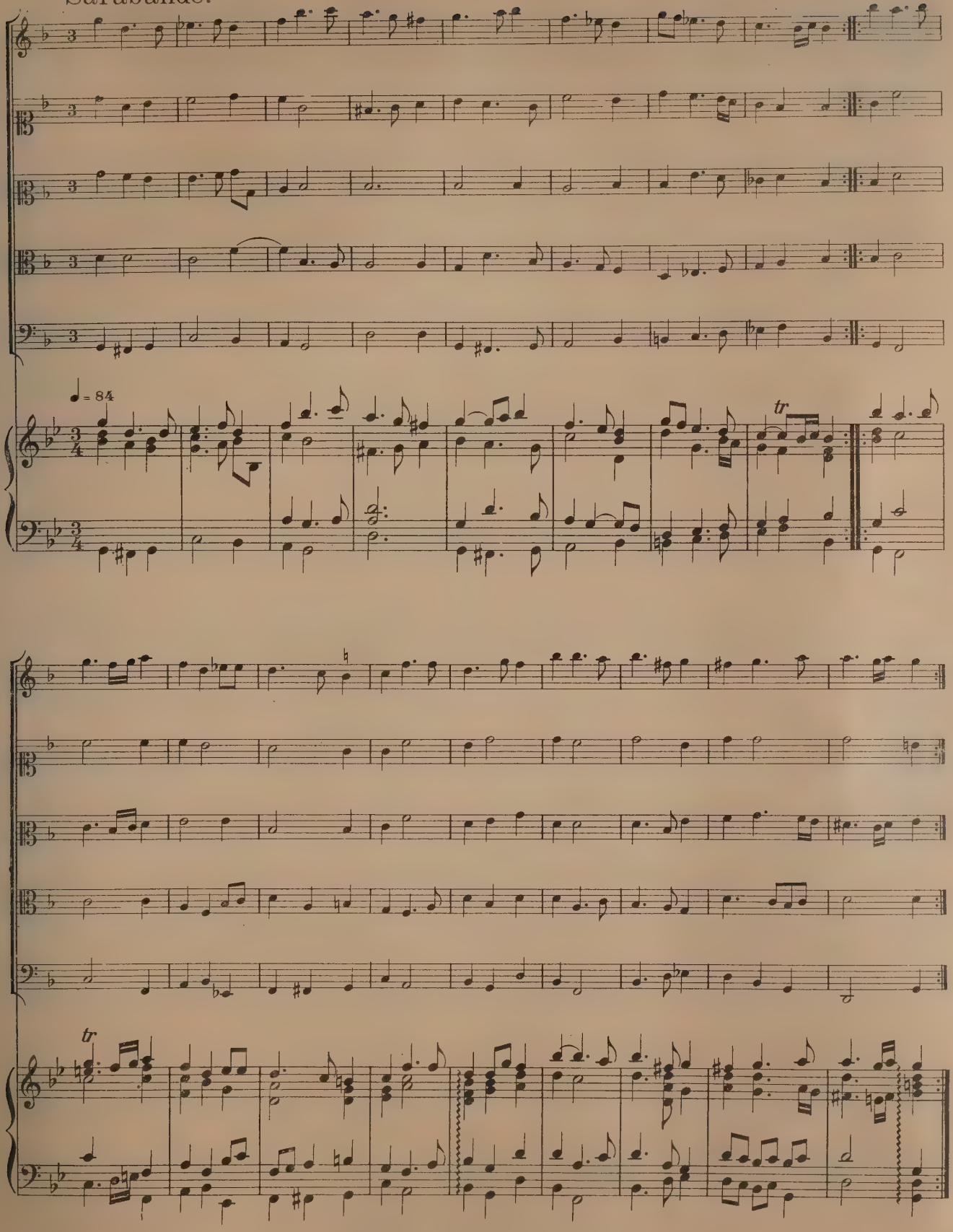
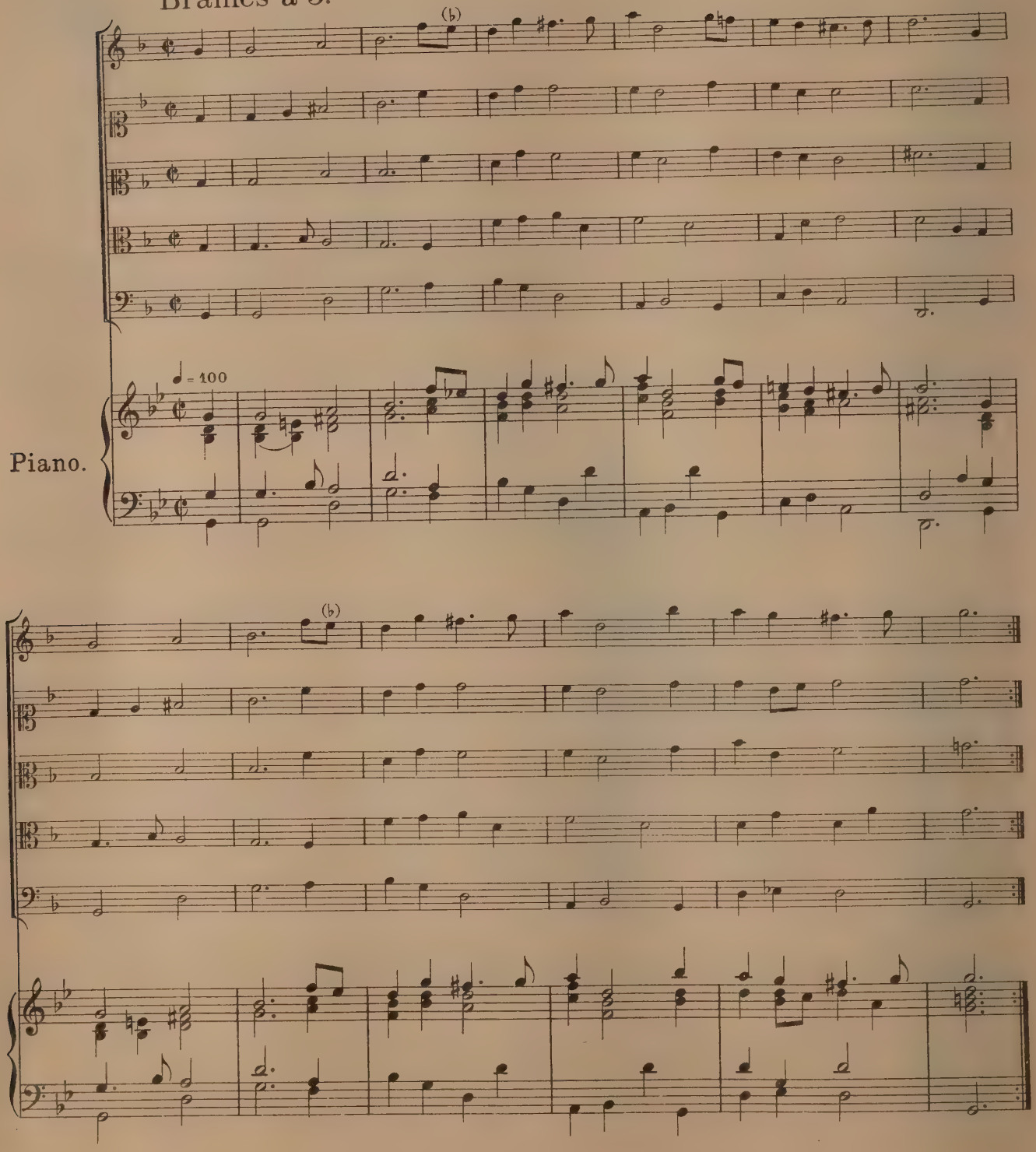


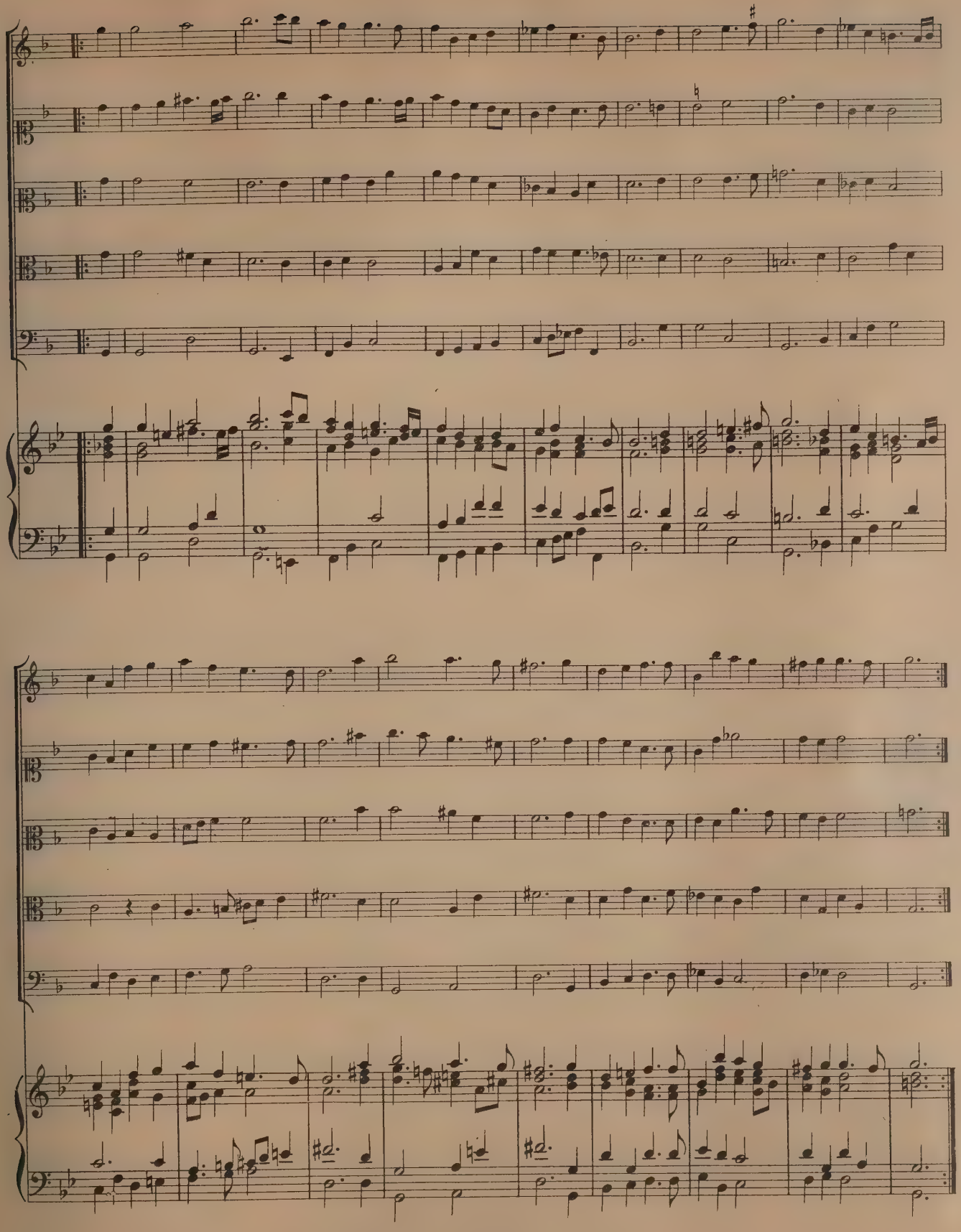
Sarabande.



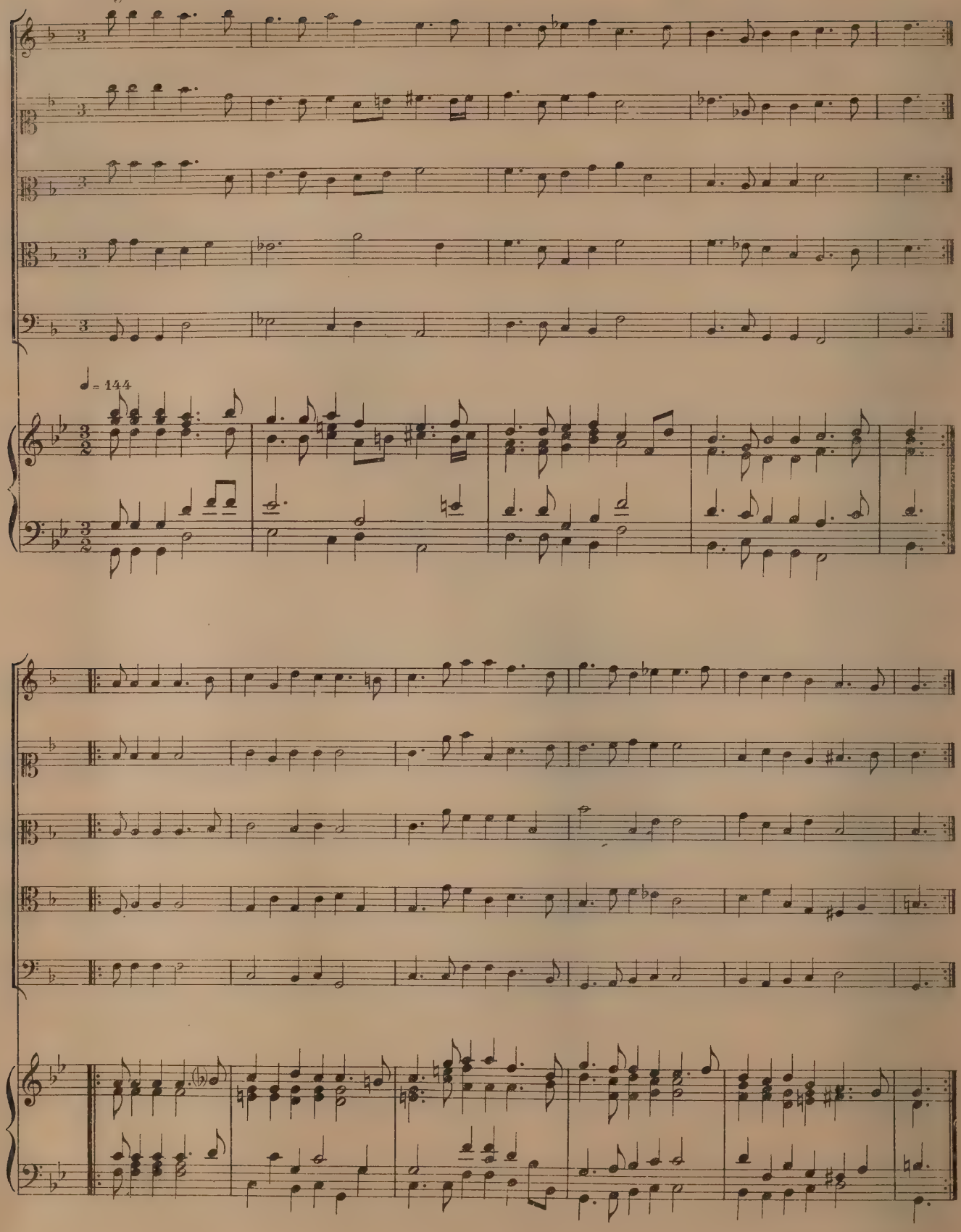
Suite III

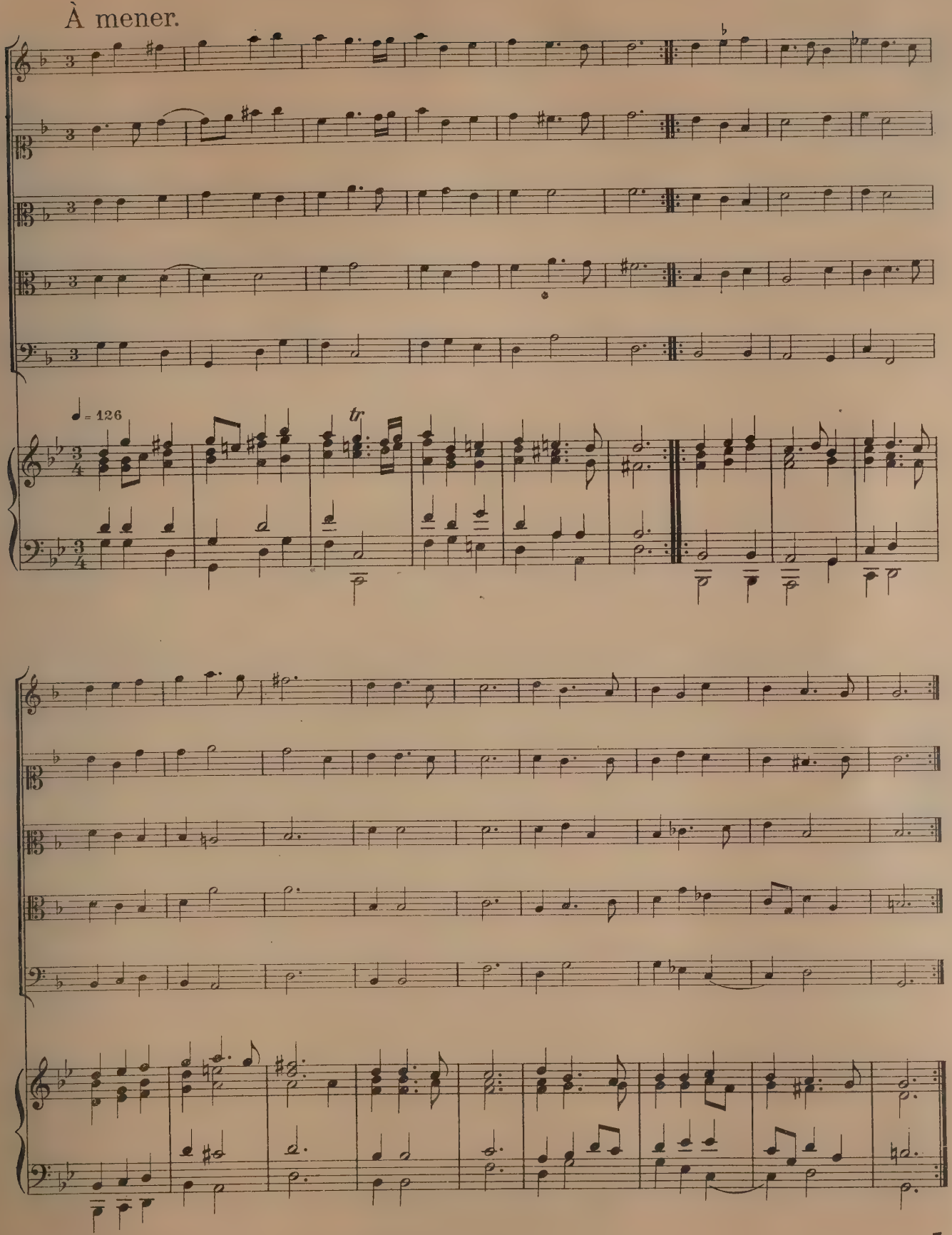
Branles à 5.

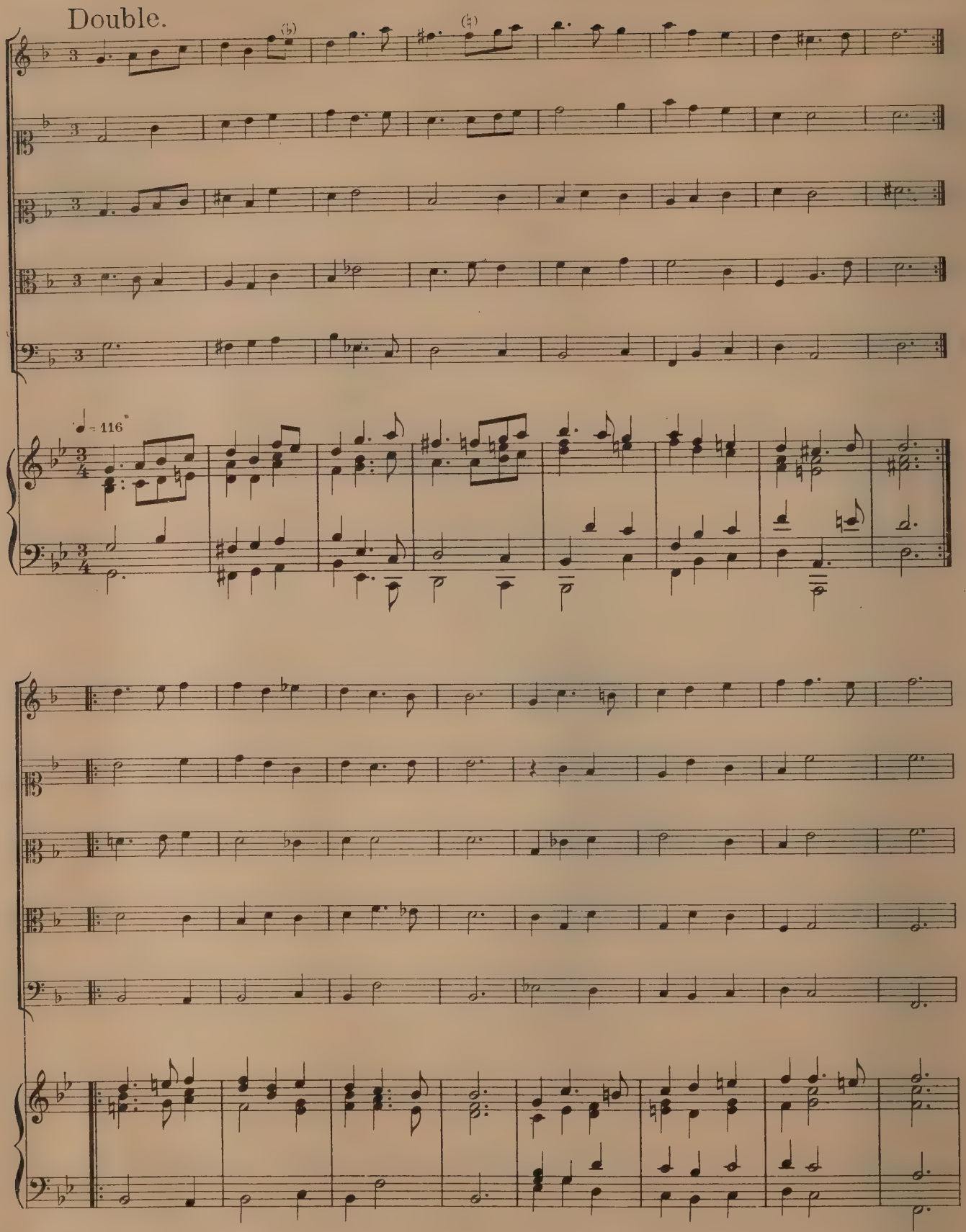


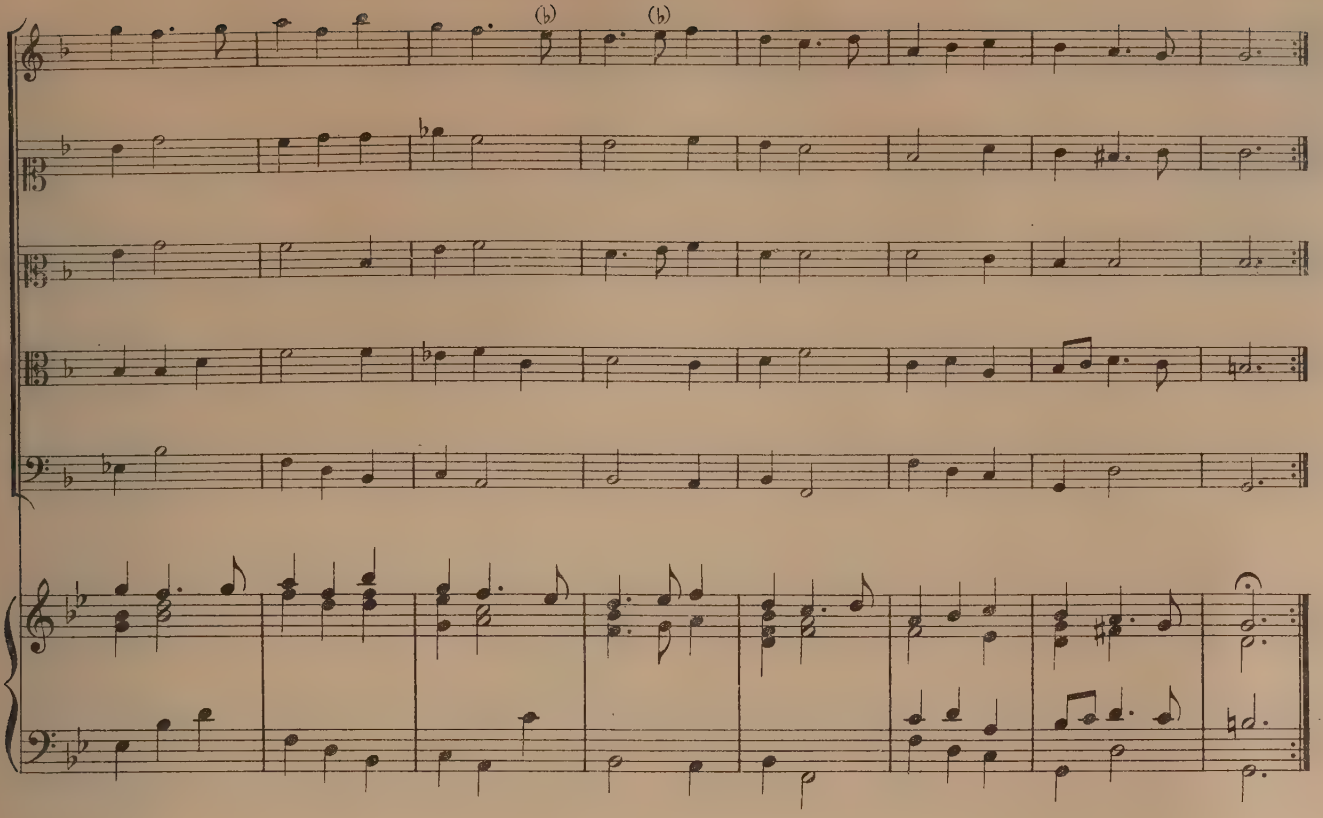


Gay.

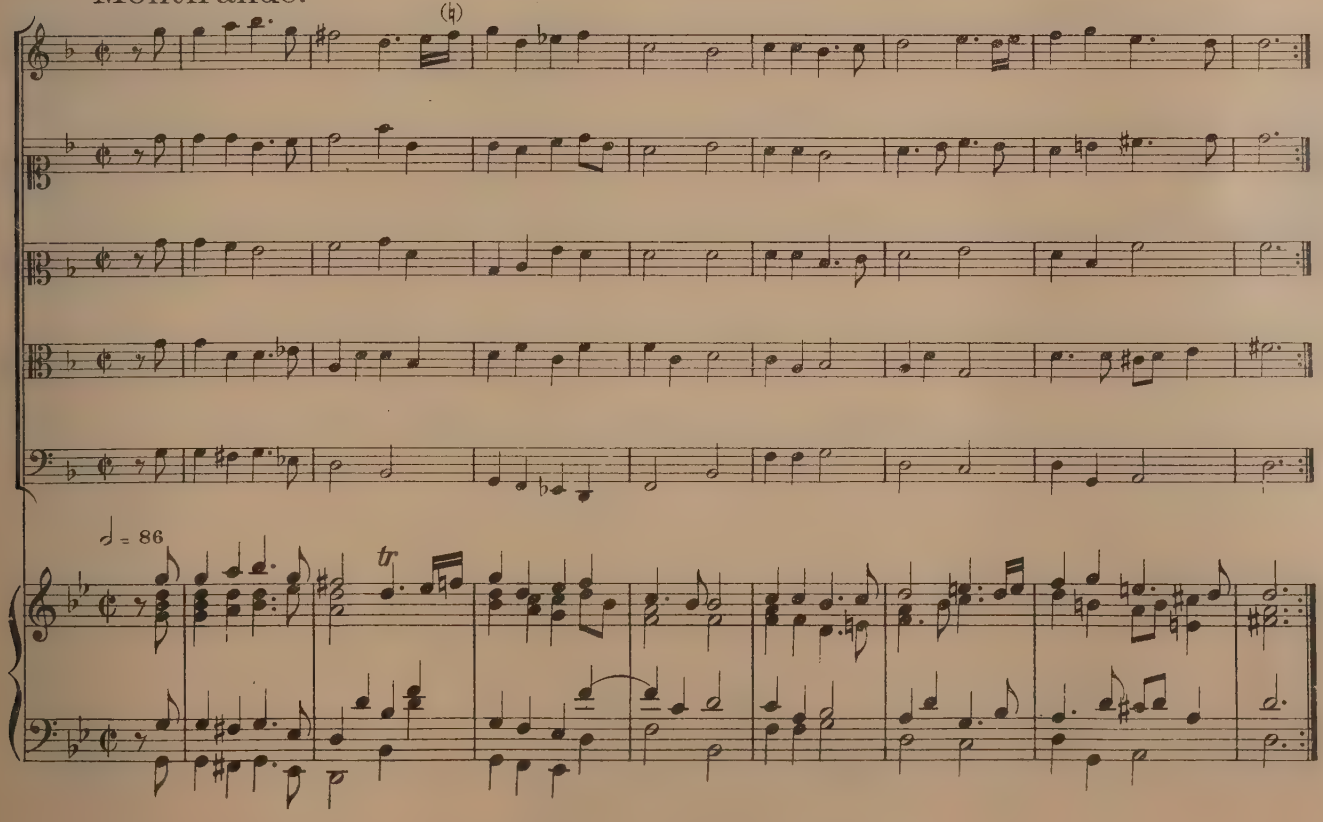


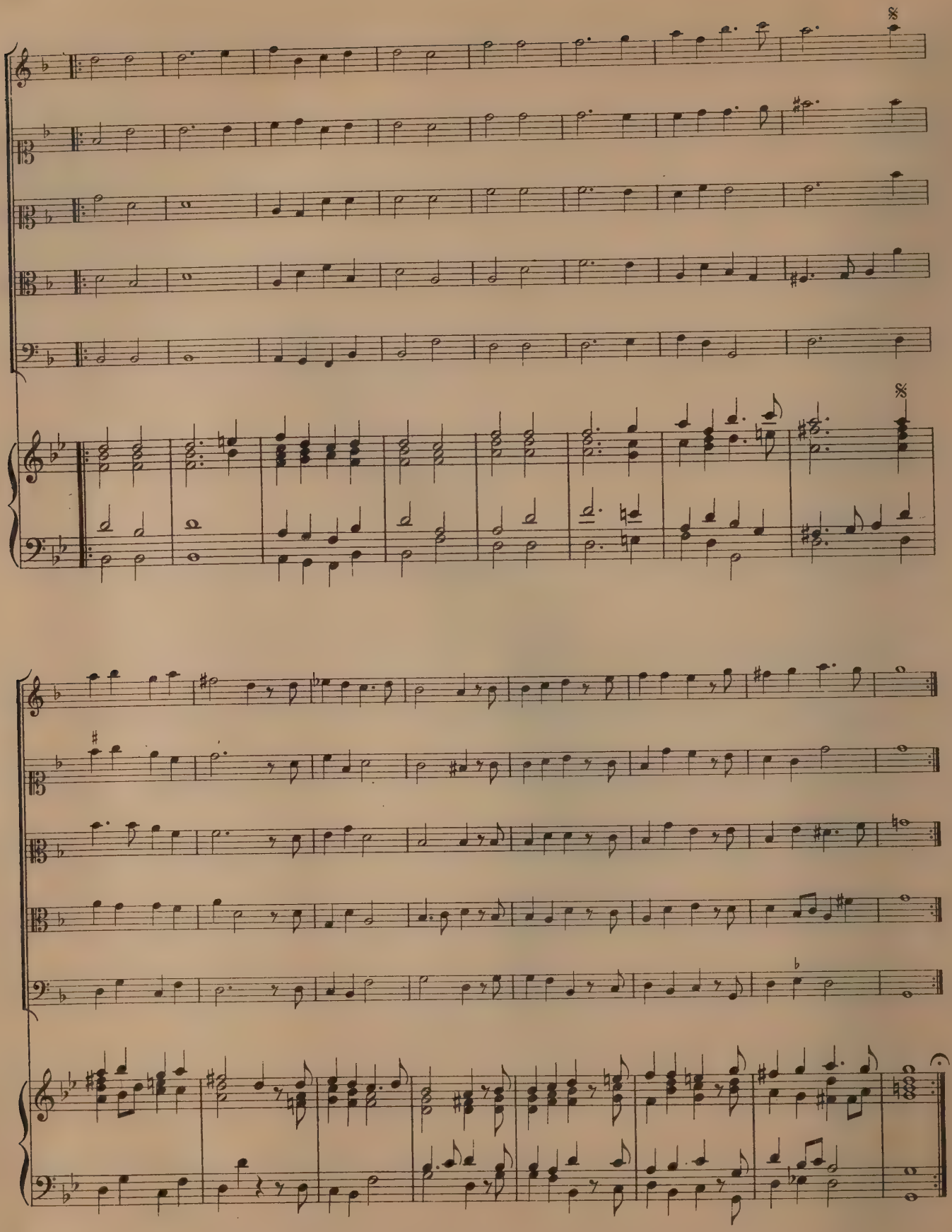

À mener.
♩ = 126
tr


Double.
♩ = 116

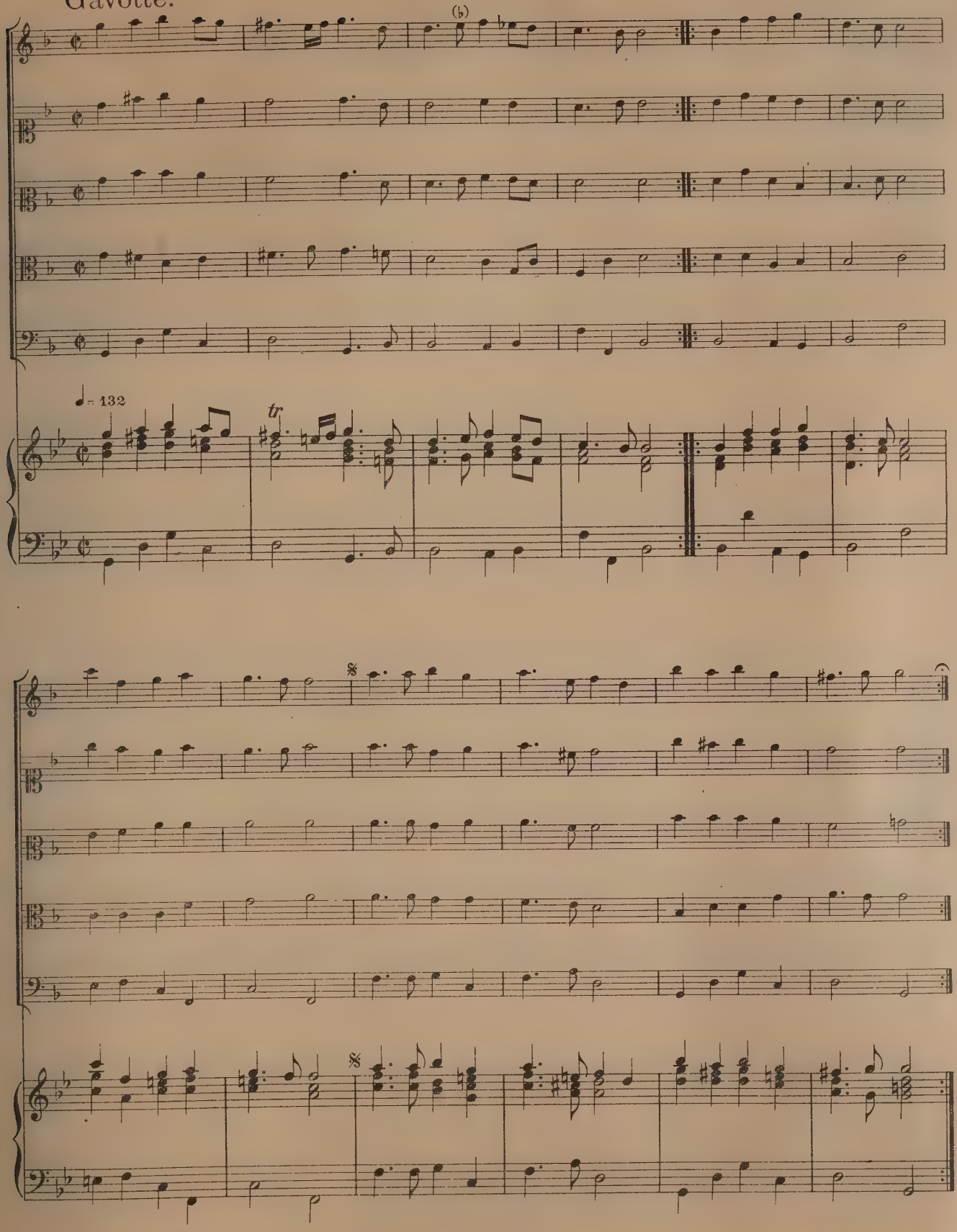


Montirandé.

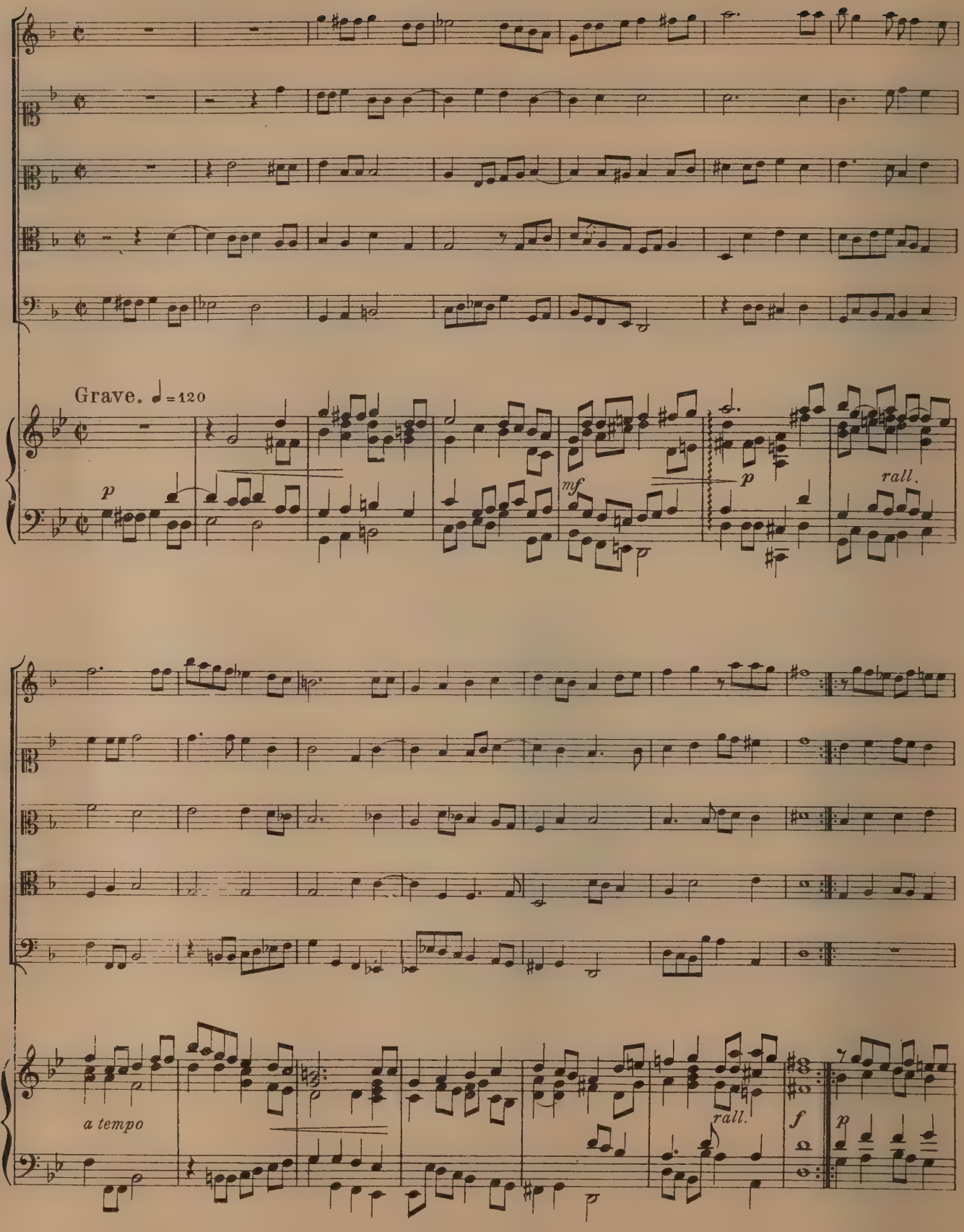


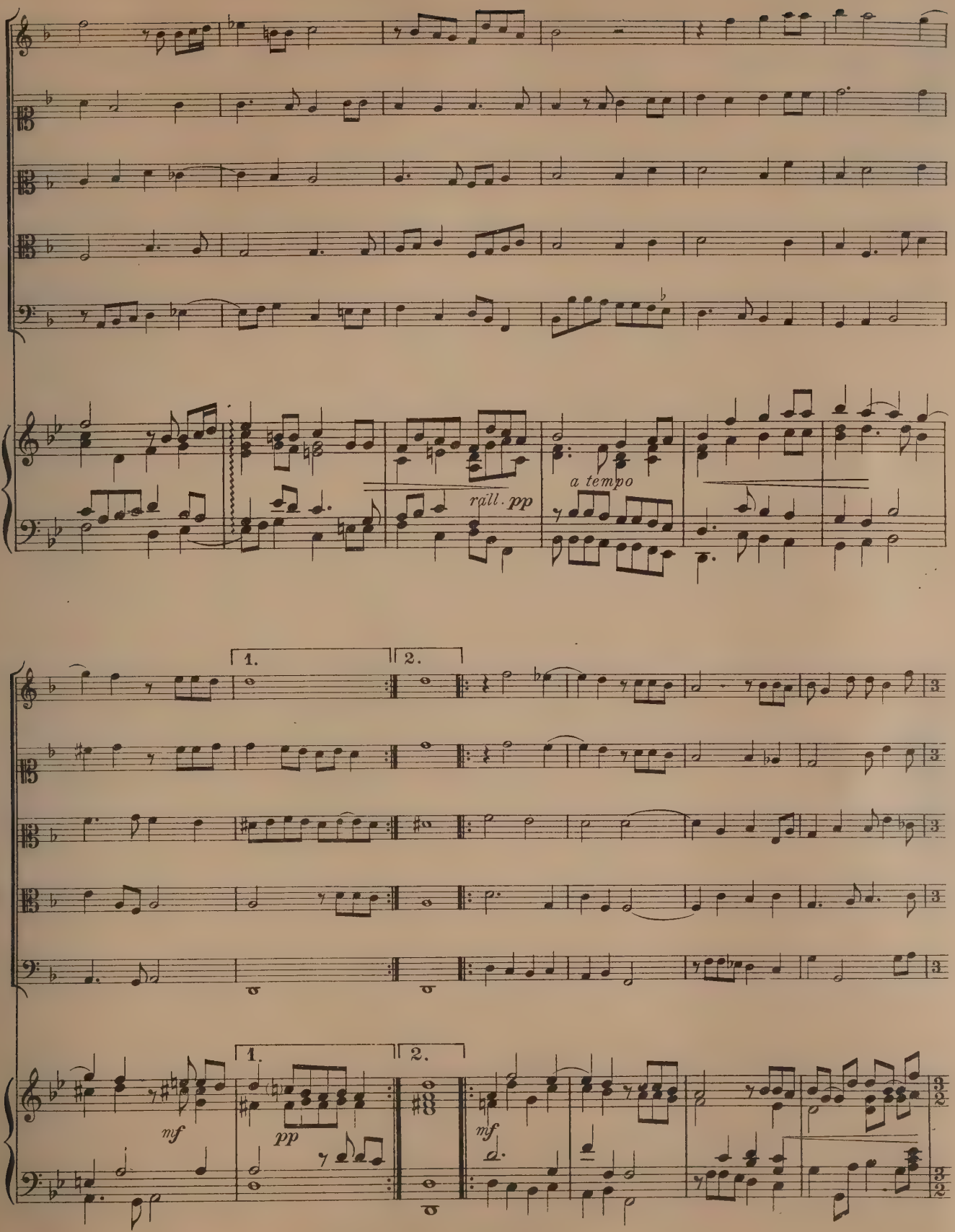


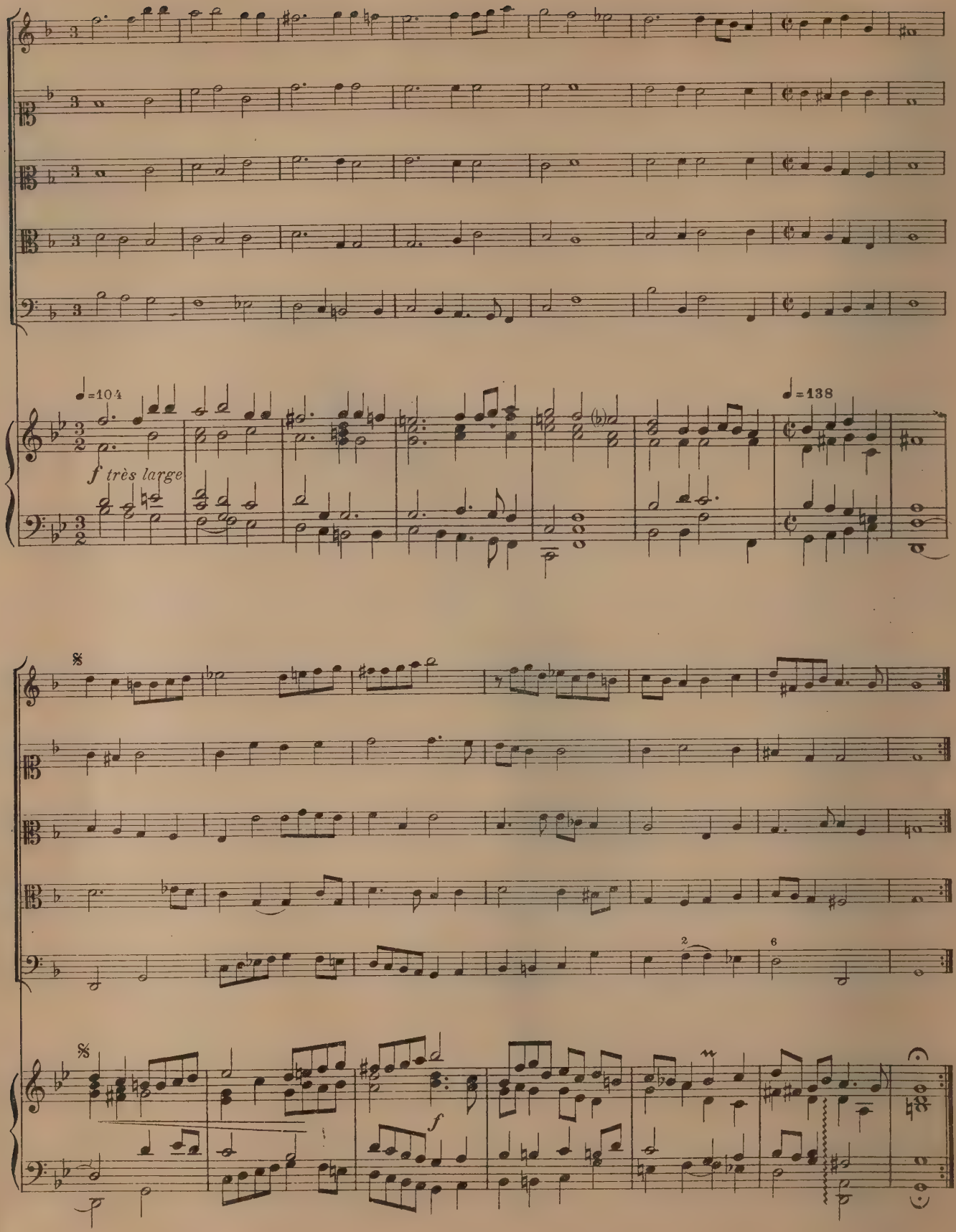
Gavotte.



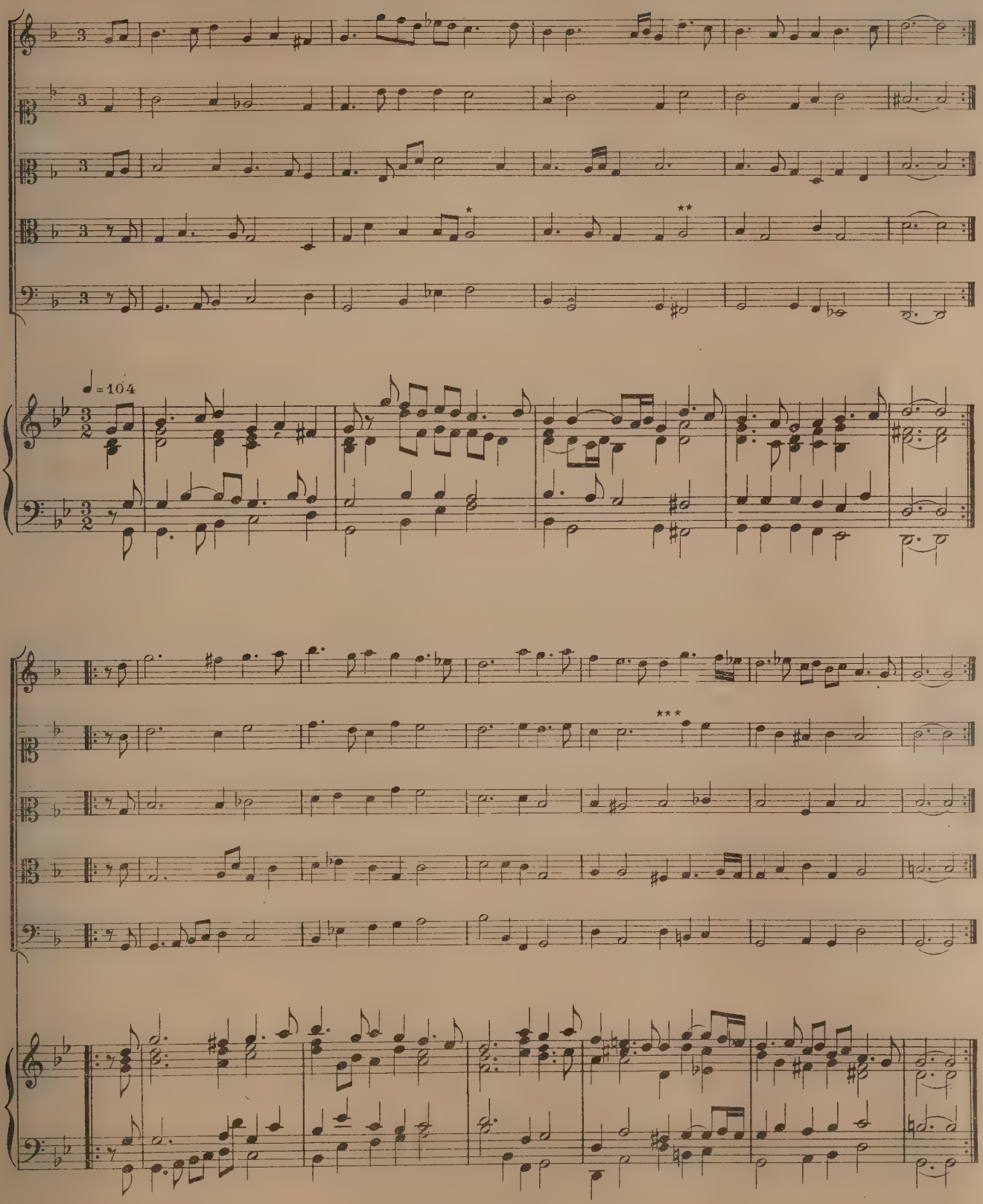
Allemande.




rall. pp
a tempo
1.
2.
mf
pp
mf

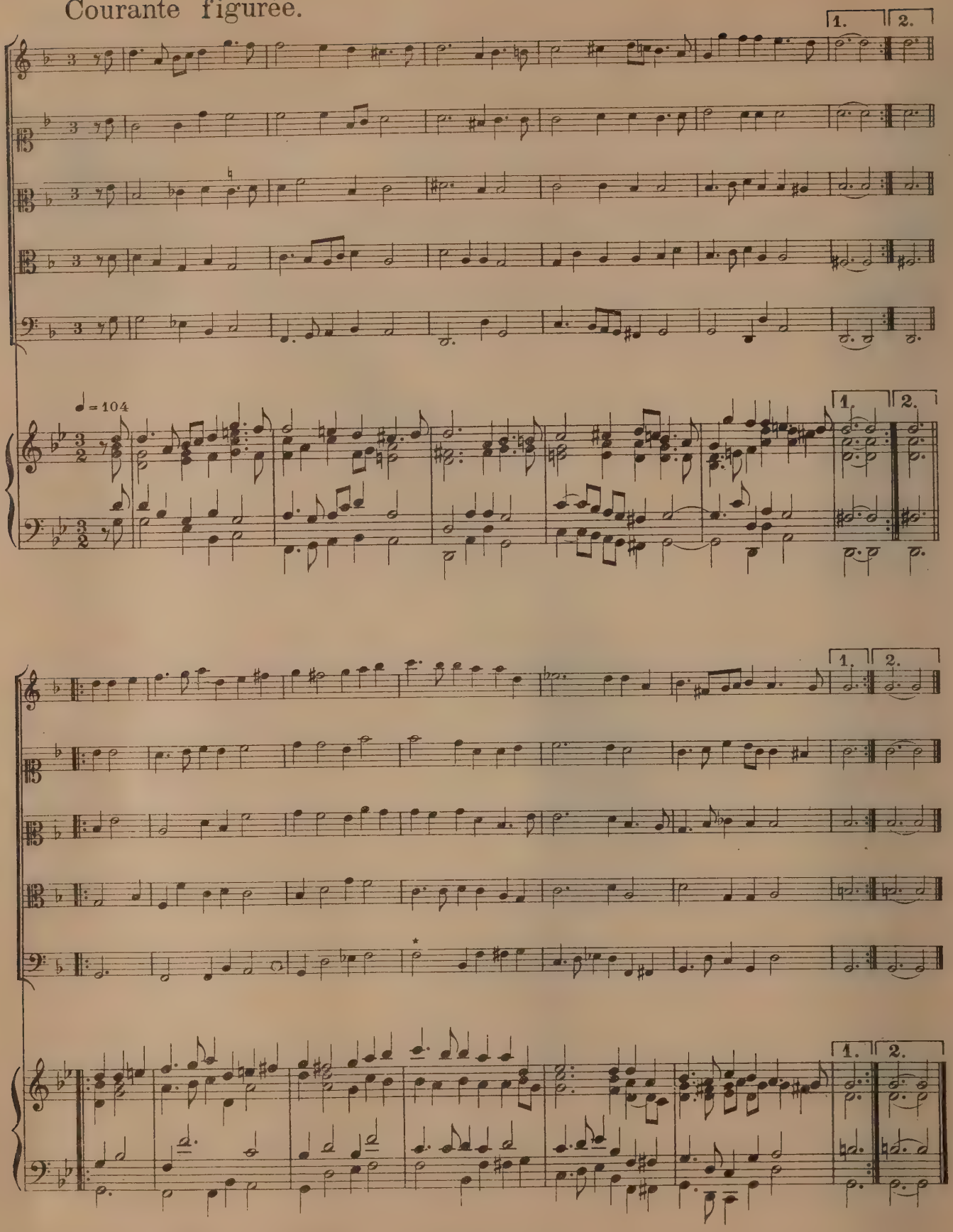

♩=104
f très large
♩=138
2
6
f

Courante simple.



★ texte: *si sol la* ★★ texte: *si* ★★★ etc.

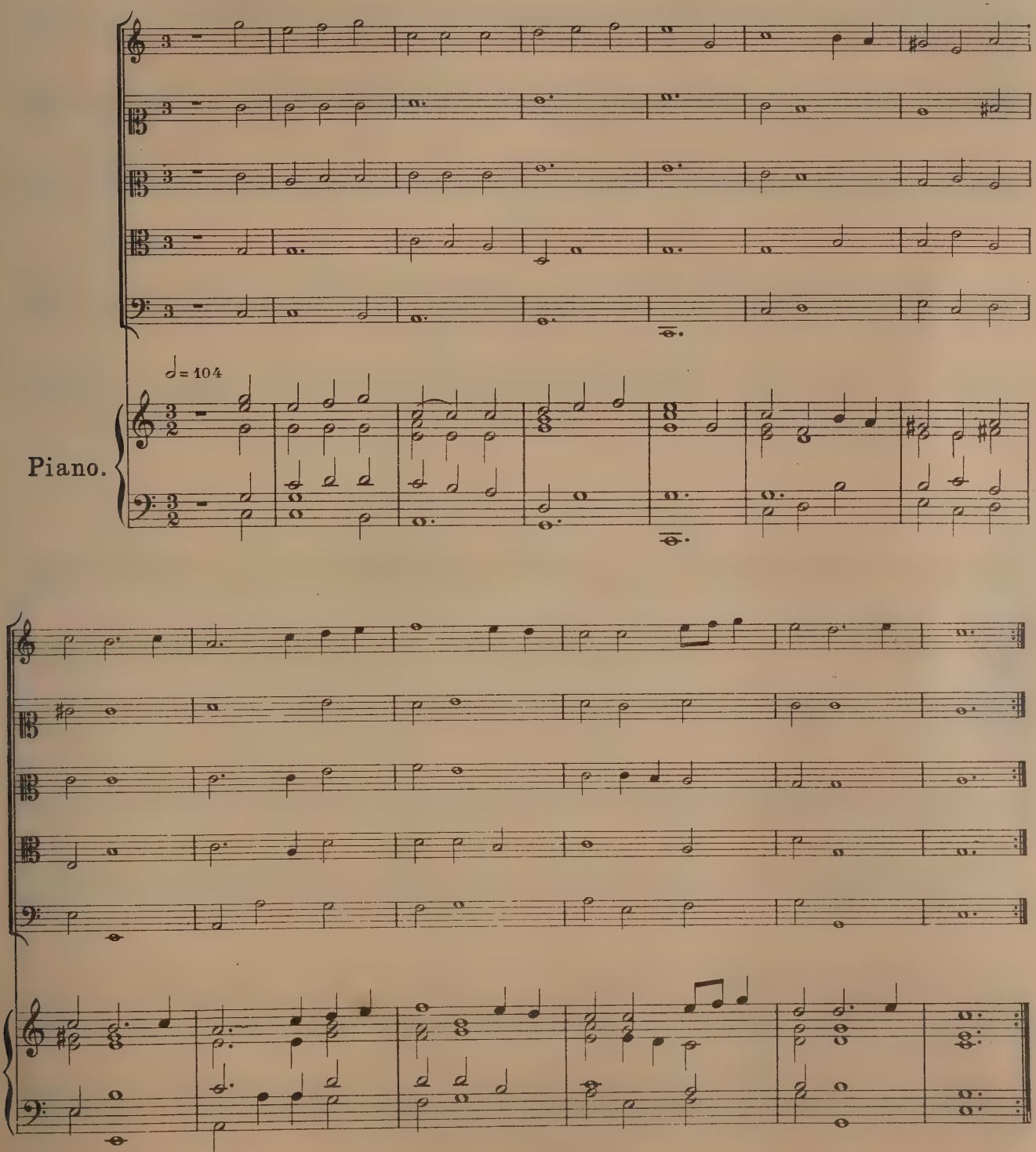
Courante figurée.

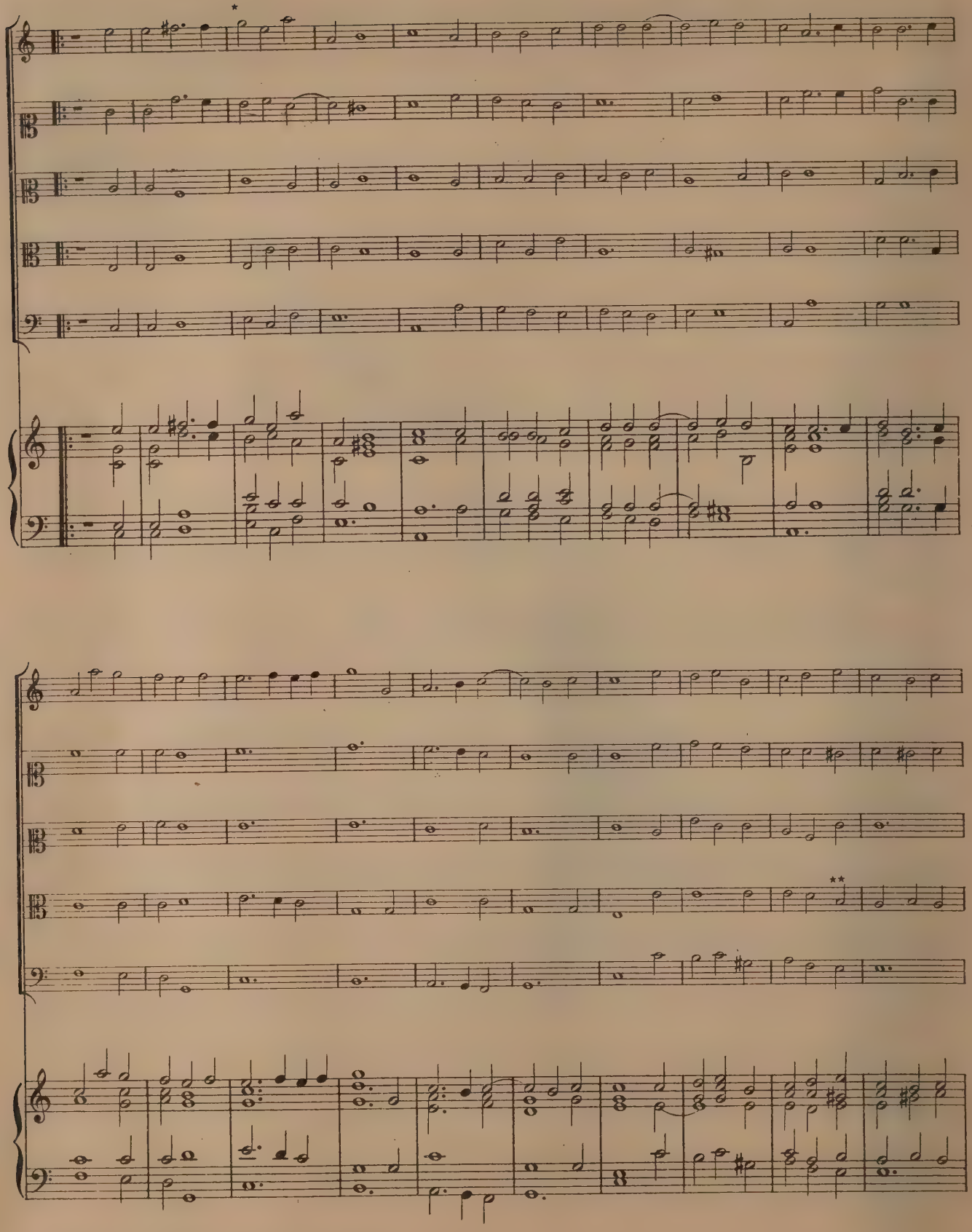


★ La Sarabande qui termine cette piéce figure déja page 37.

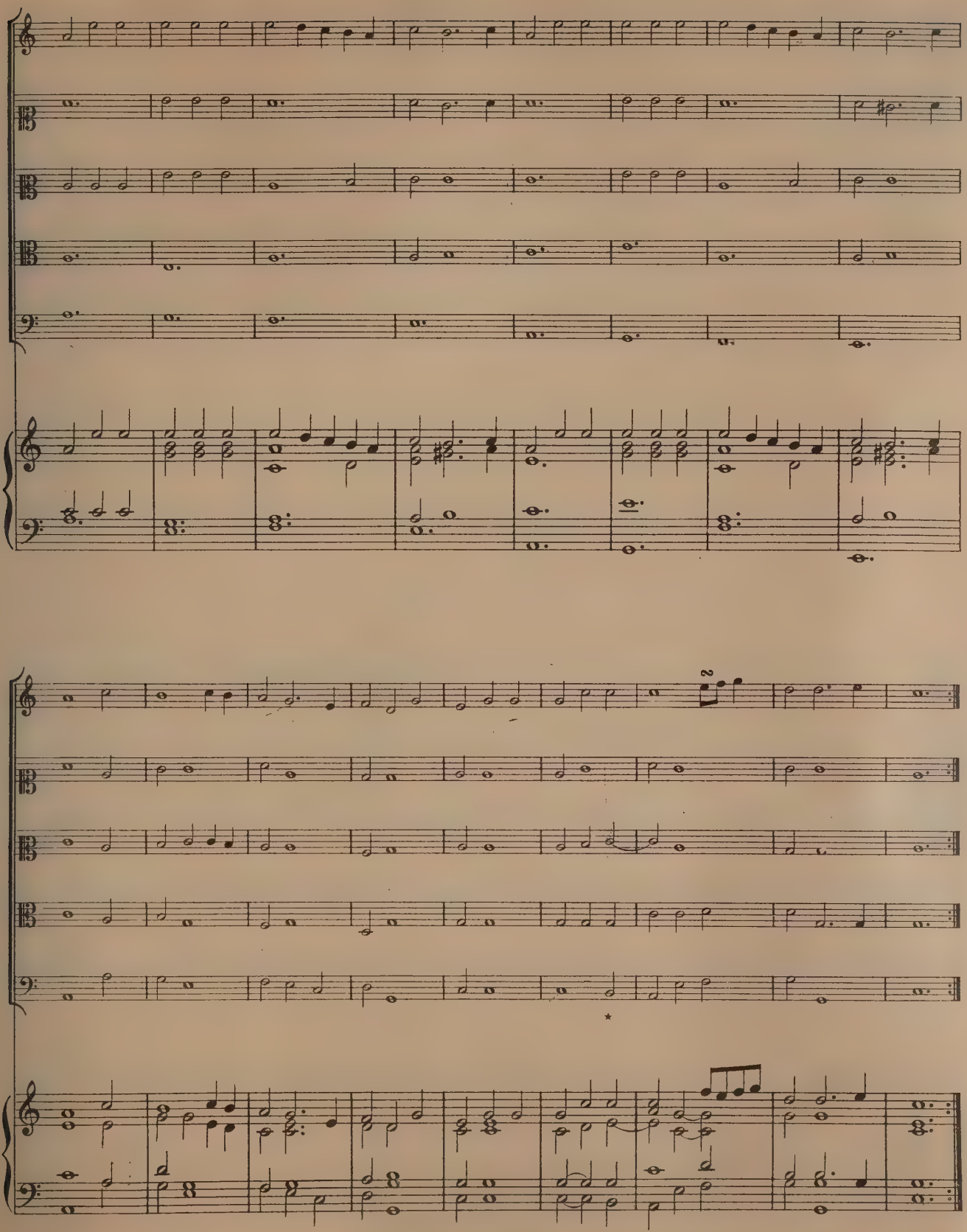
Suite IV

Libertas.



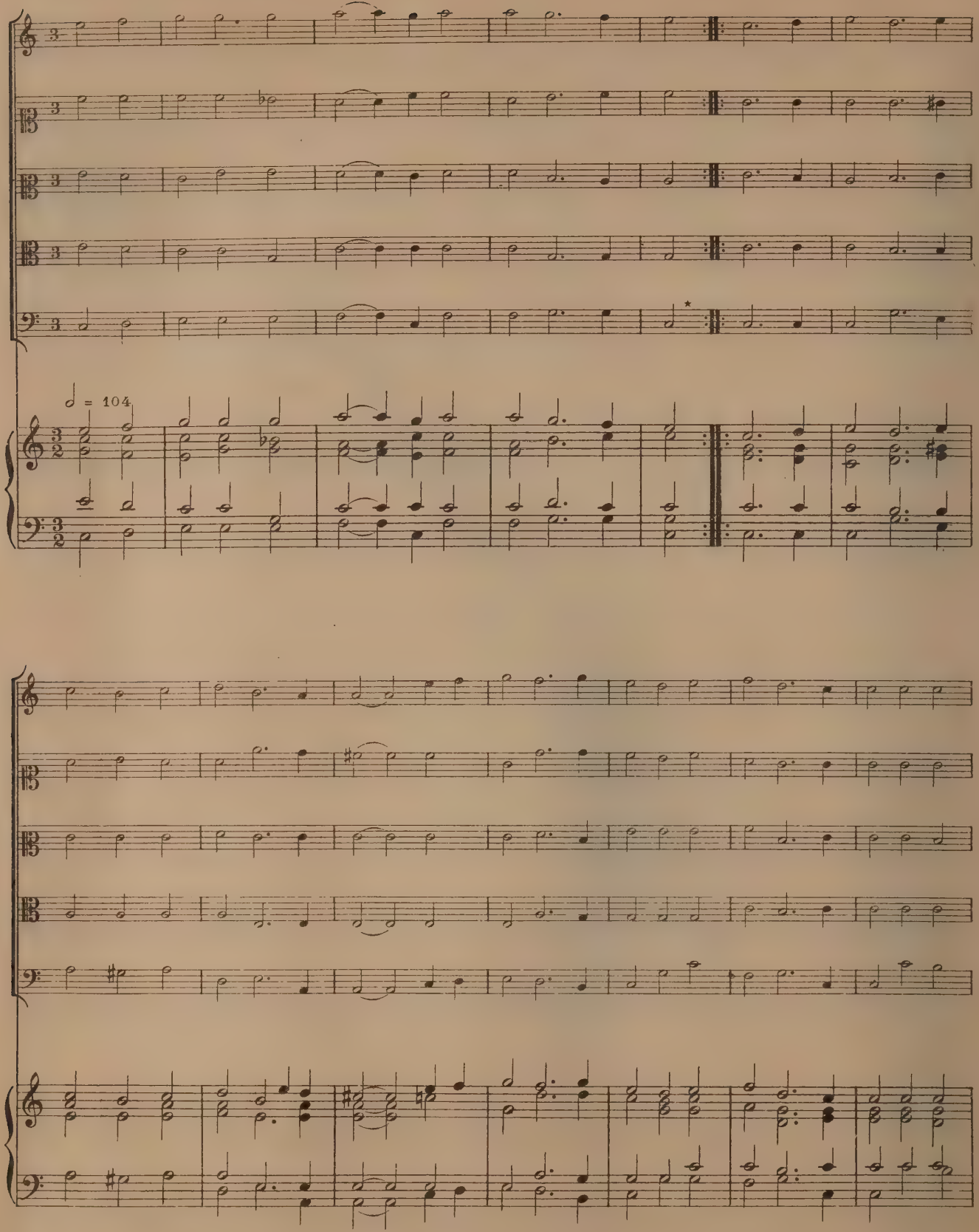


★ Philidor Conservat. vol. I. *sol*♯ ★★ Texte: *ut*

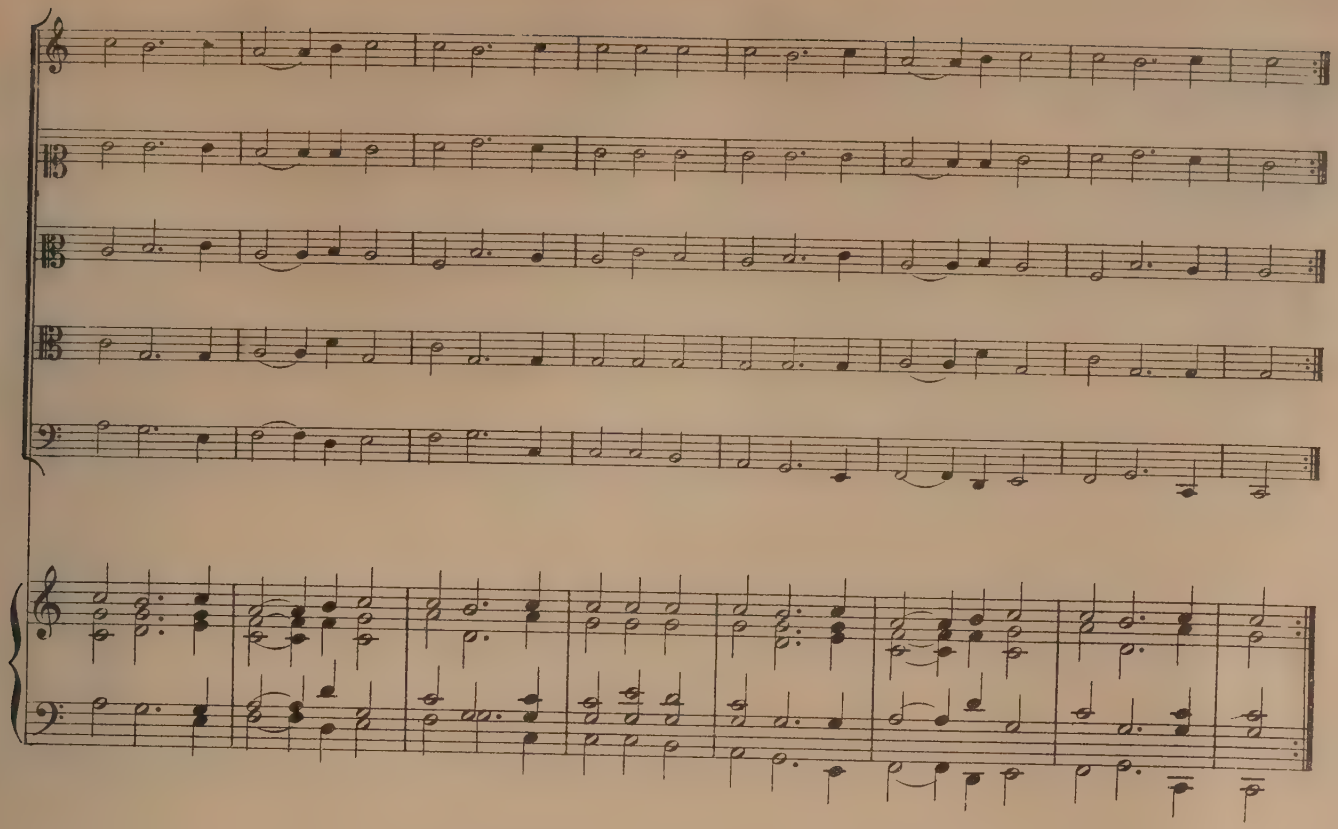


★ Le texte: *do si*

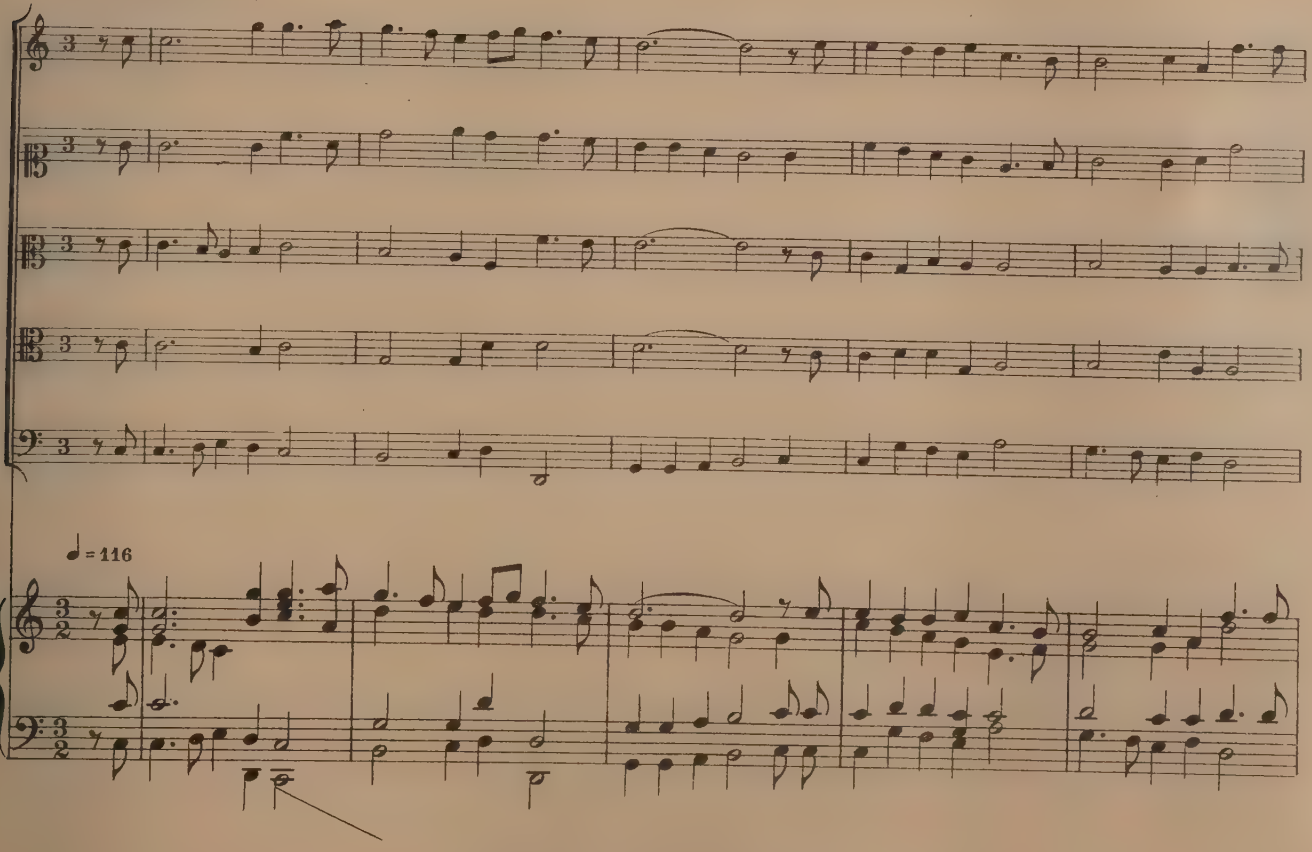
Sarabande italienne.

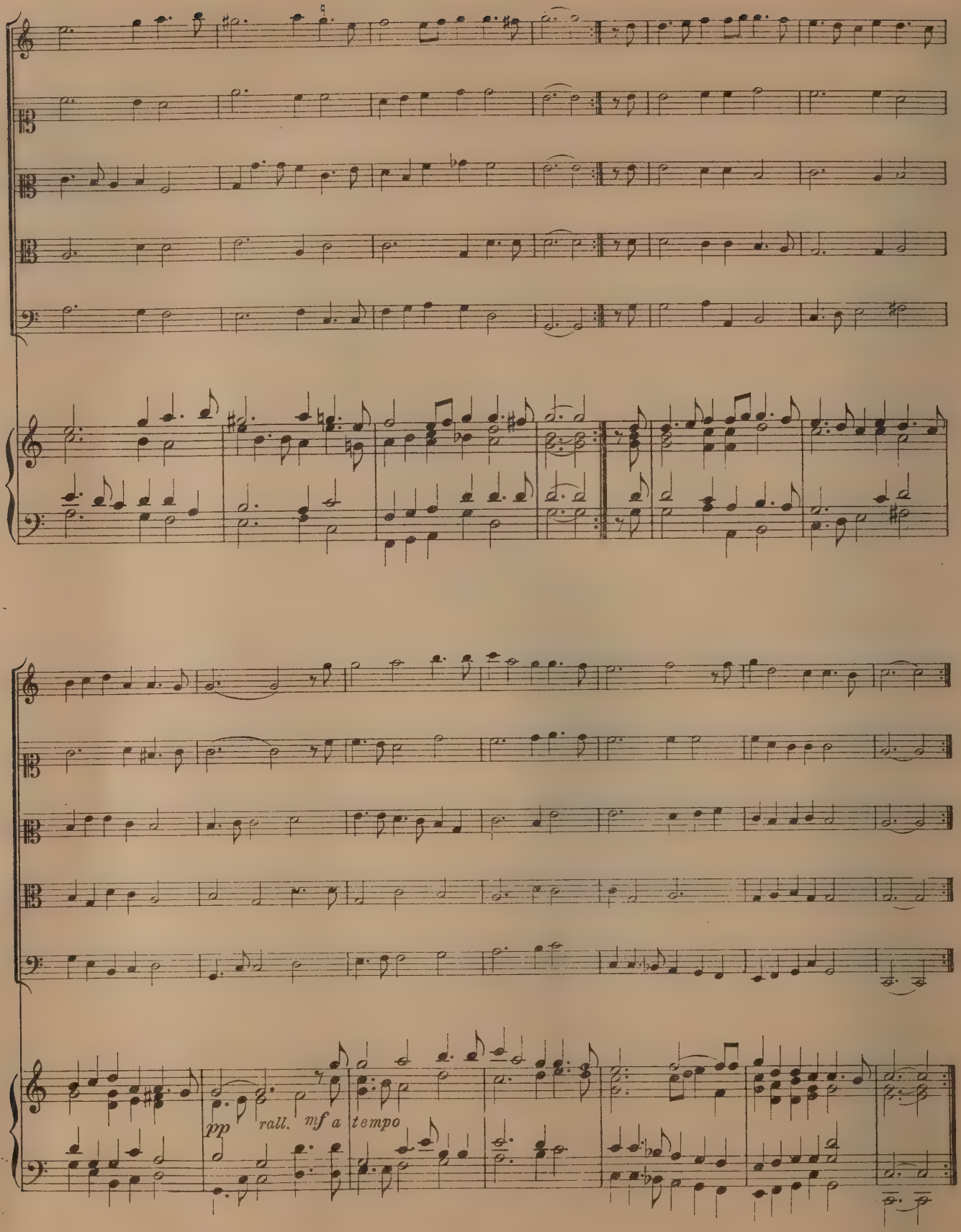


★ Texte: 2de reprise 8va basso.

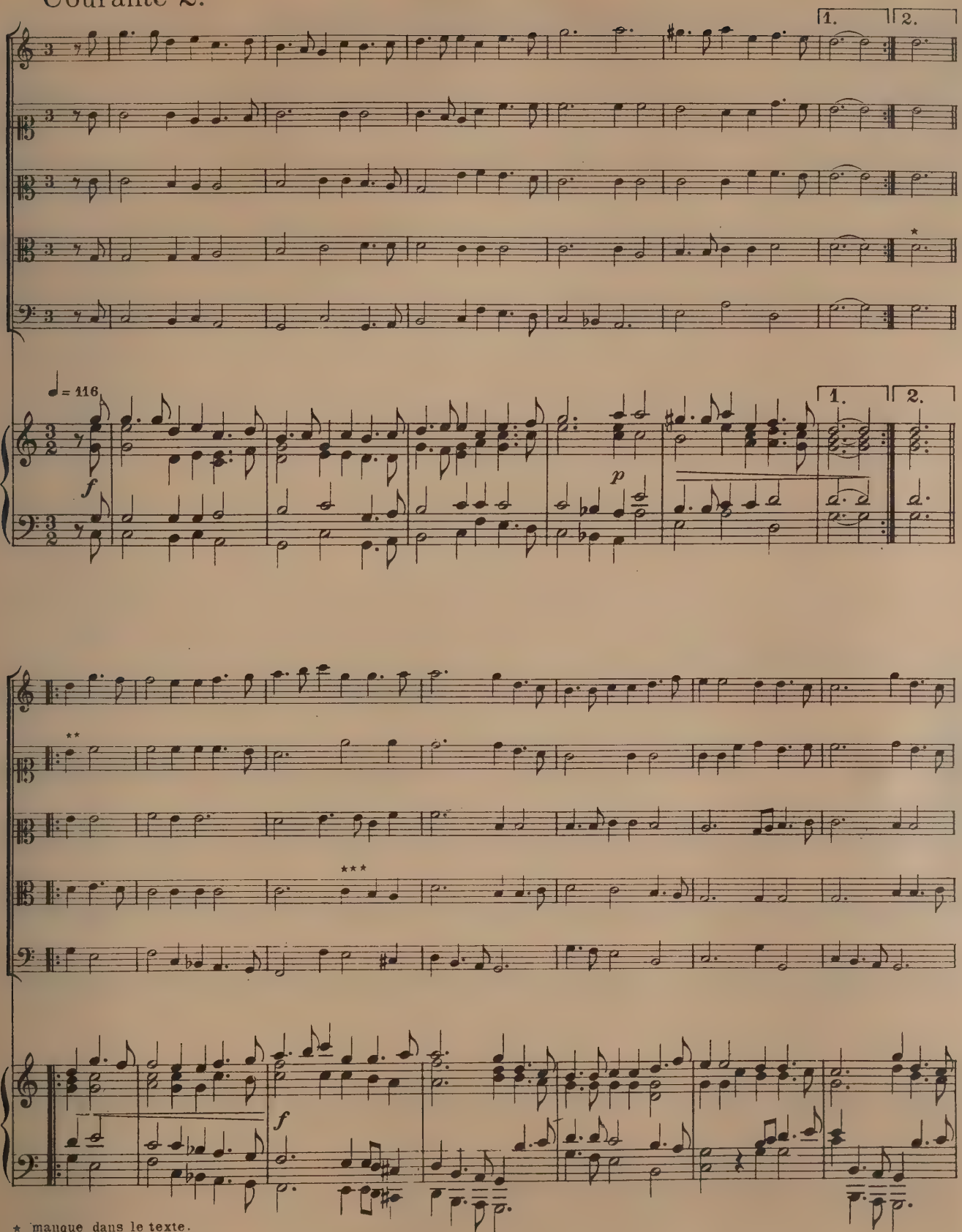


Courante 1.

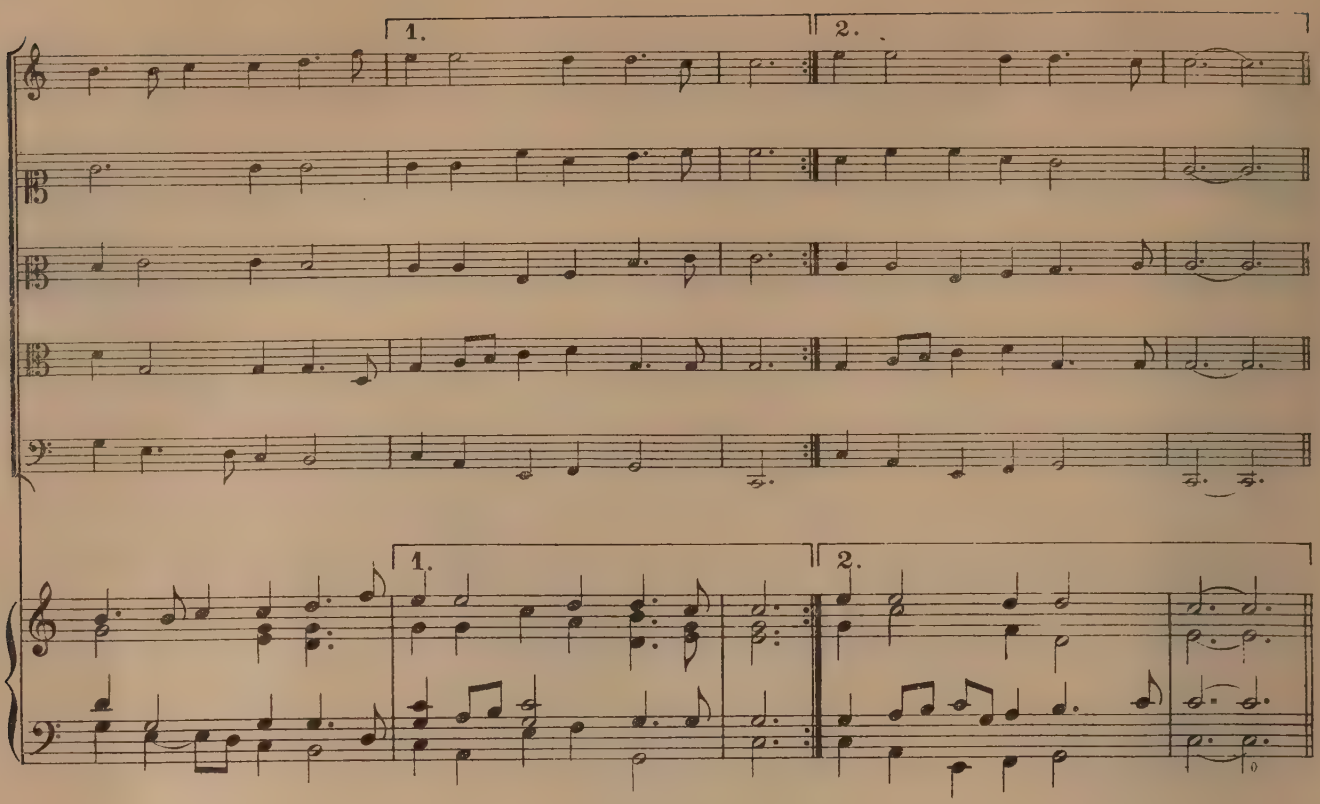



pp
rall.
mf a tempo

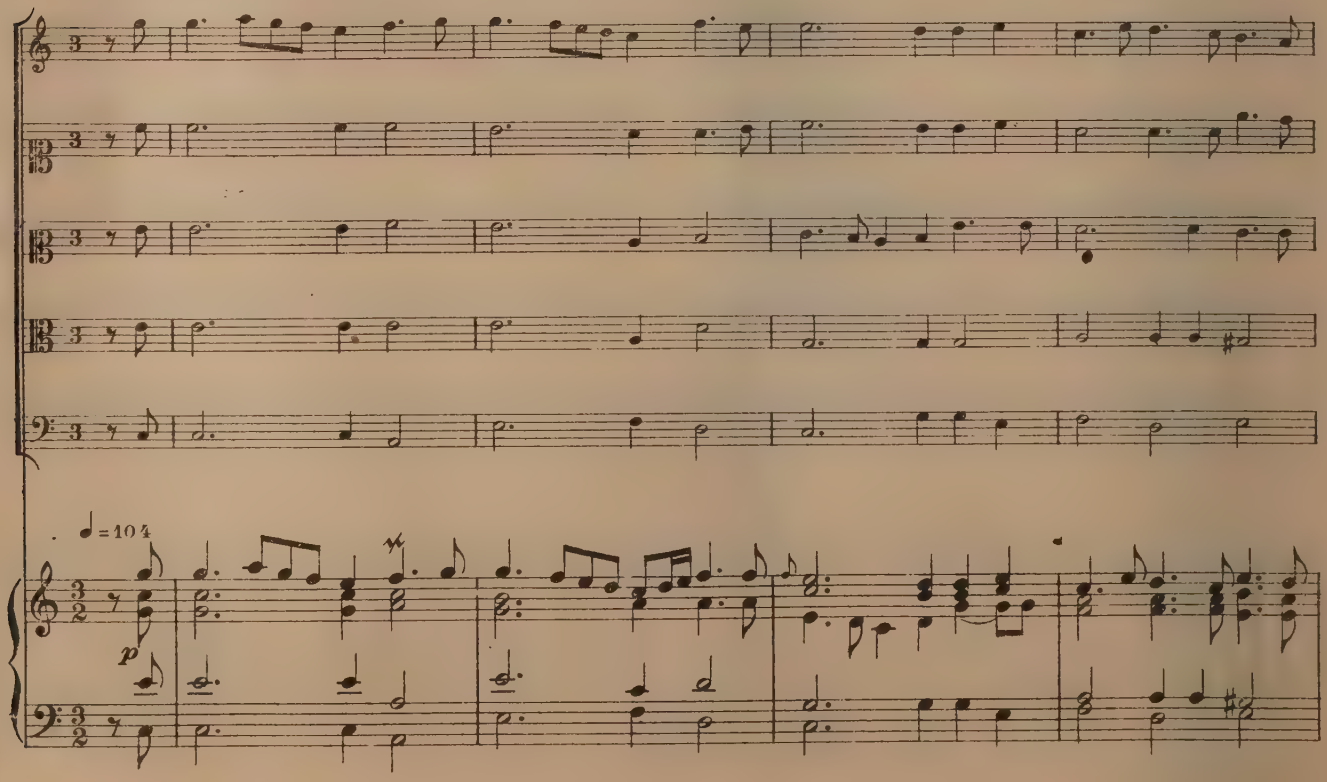
Courante 2.

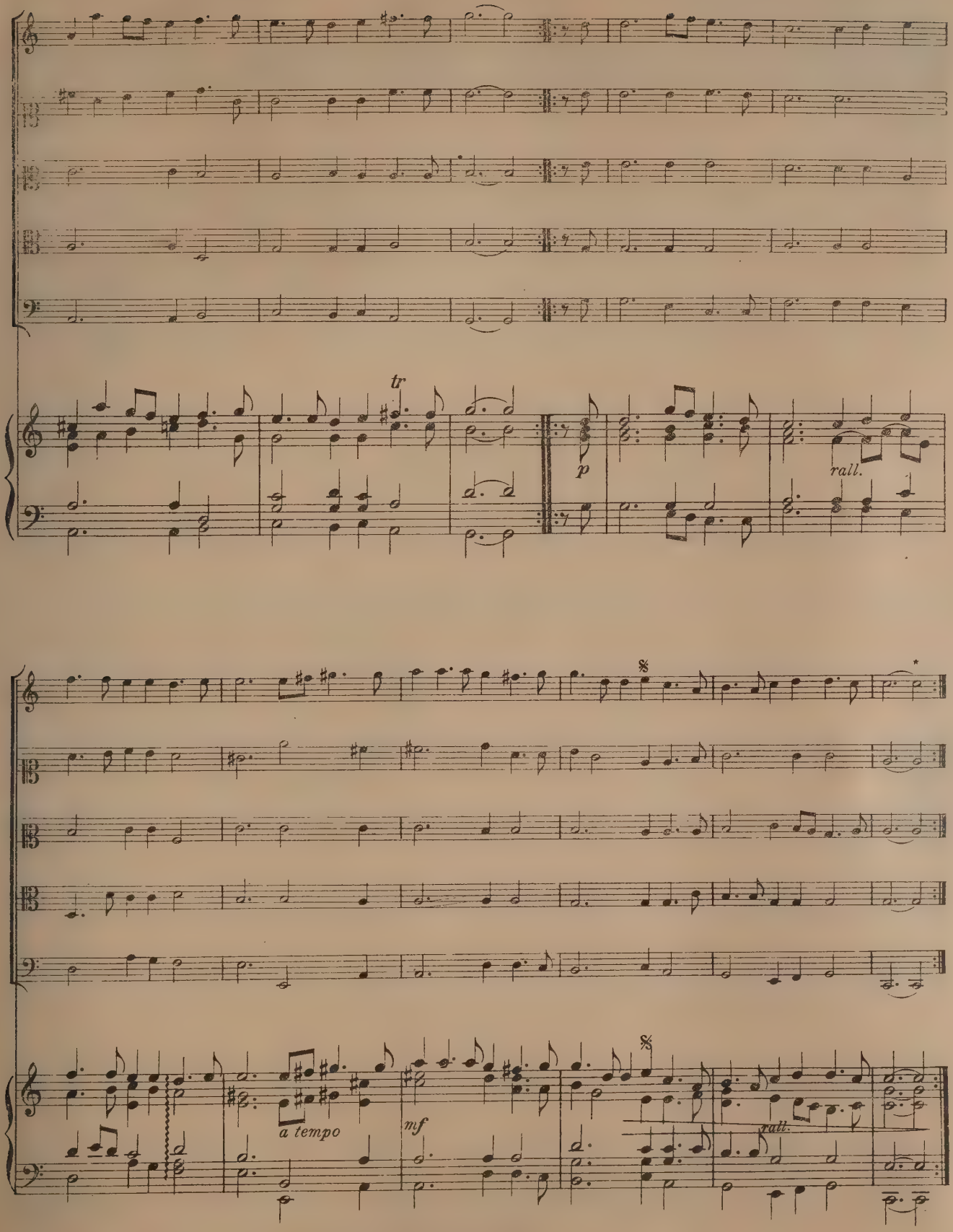


* manque dans le texte.
** texte: *ut*
*** texte: *ré*



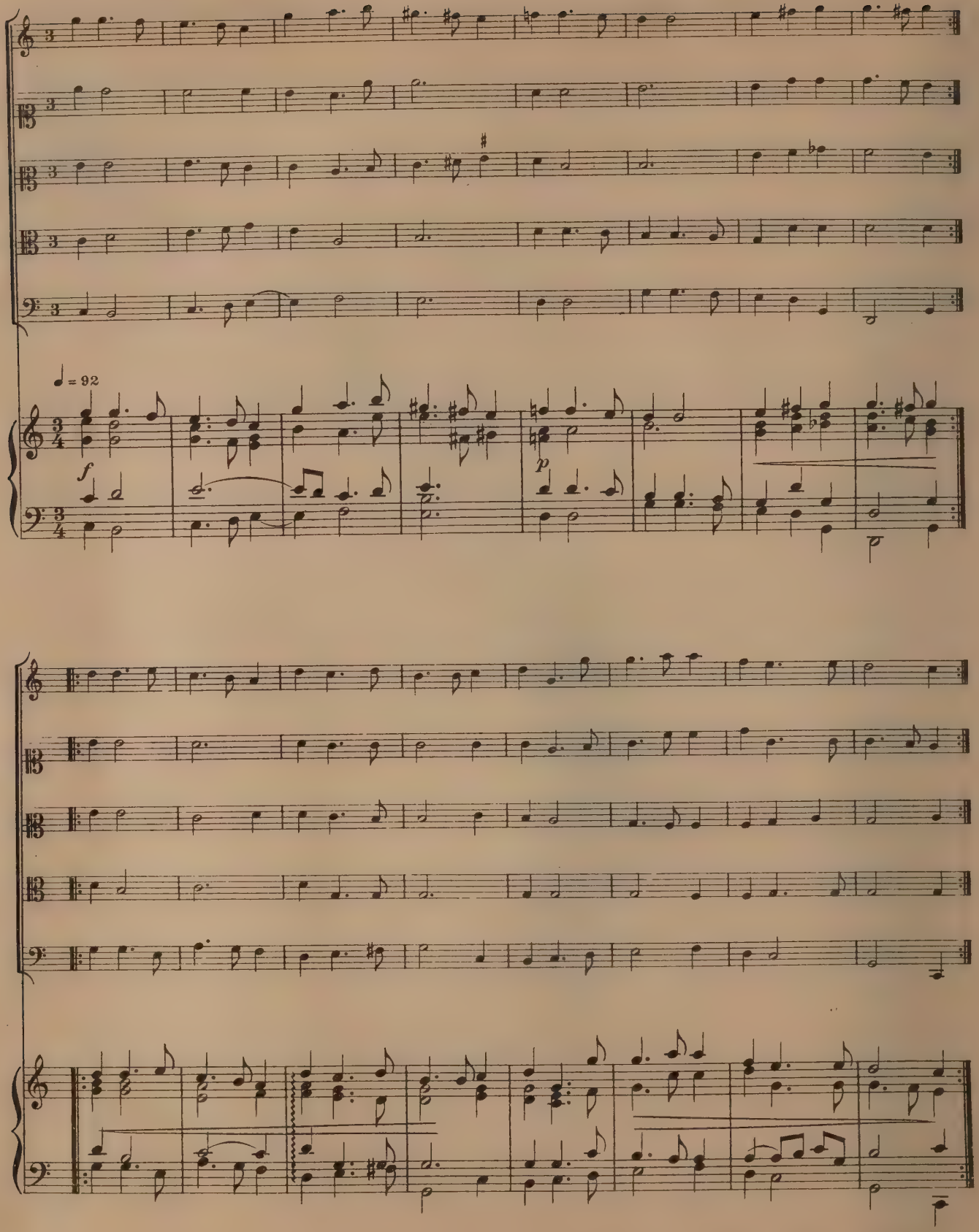
Courante 3._ Pinel.





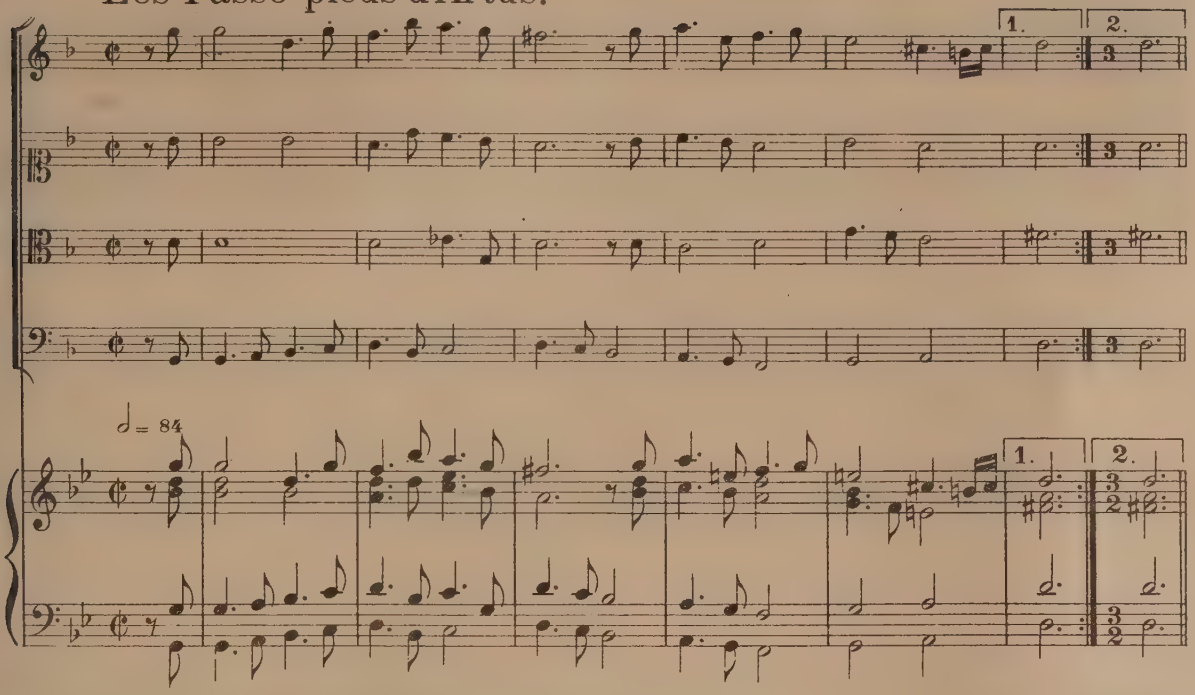
Dans le texte: 𝅗𝅥. :‖: 𝅗𝅥.𝅗𝅥 au soprano, et 𝅗𝅥.𝅗𝅥 :‖ 𝅗𝅥. aux autres voix.

Sarabande.

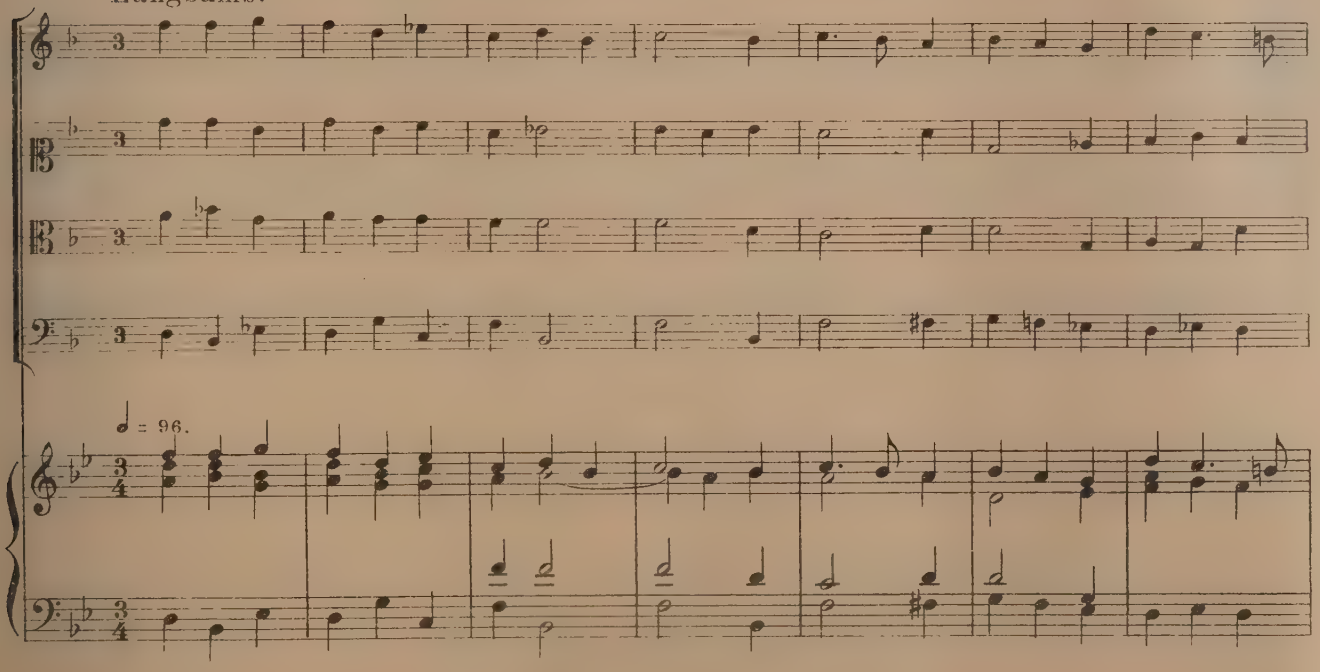


Suite V

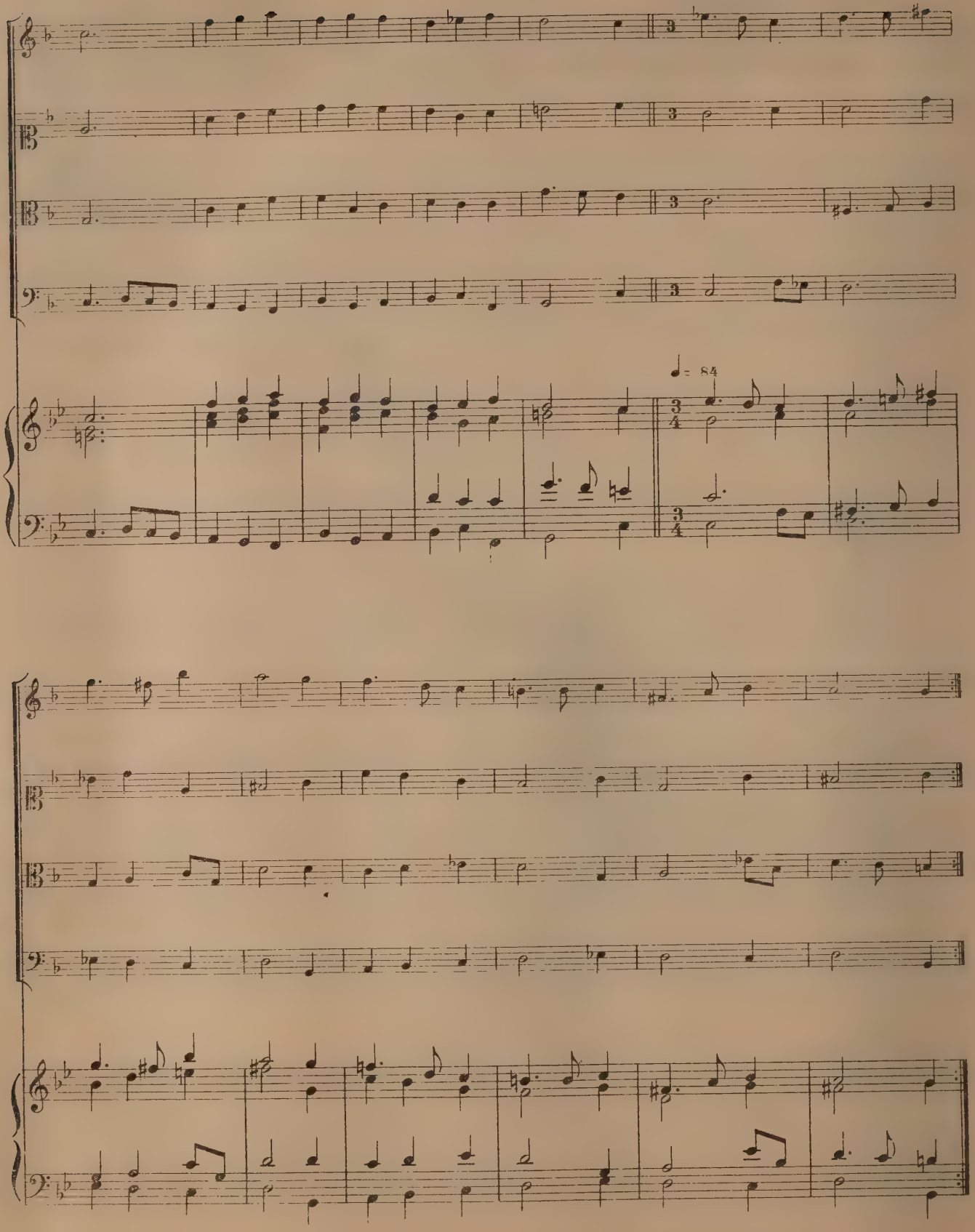
Les Passe-pieds d'Artus.



Langsamb.

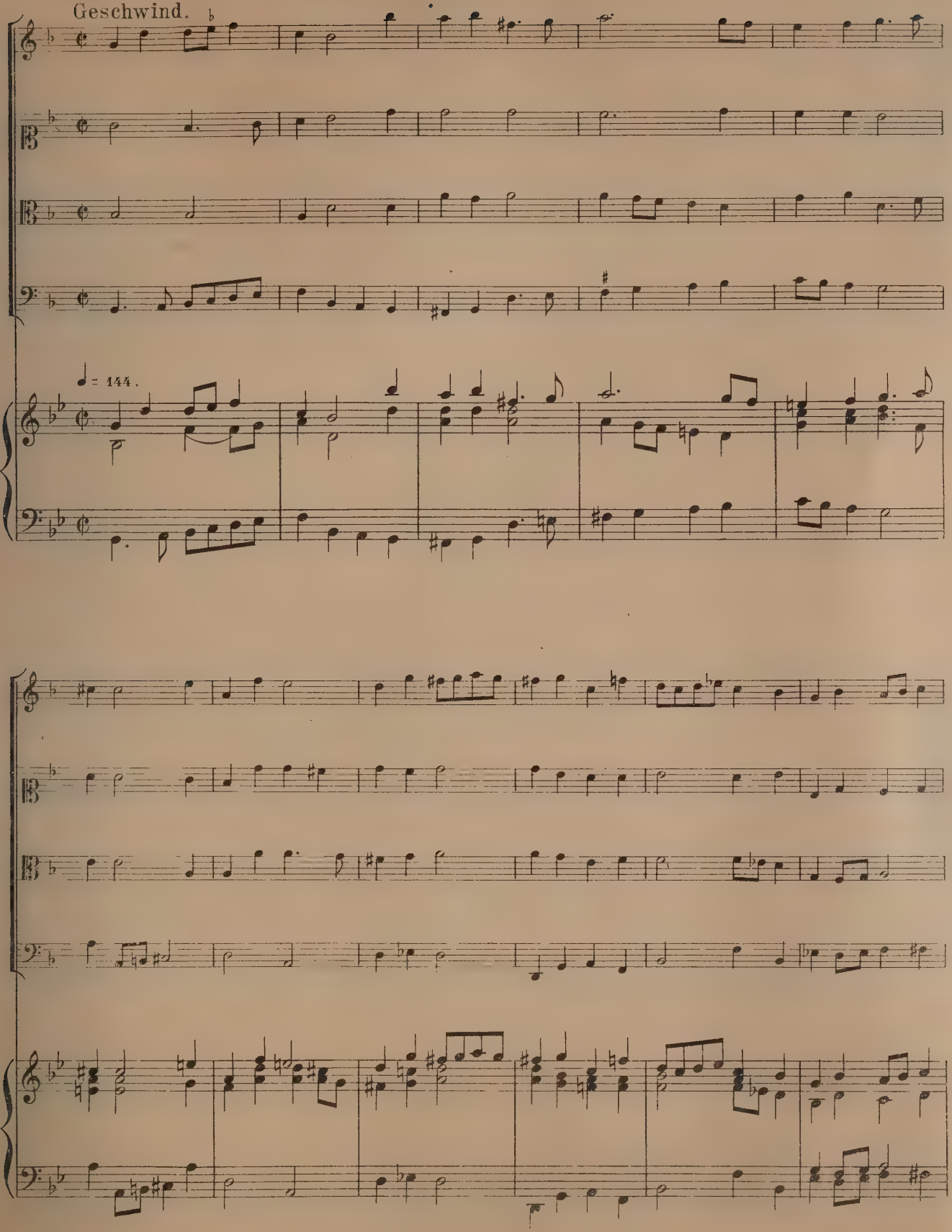


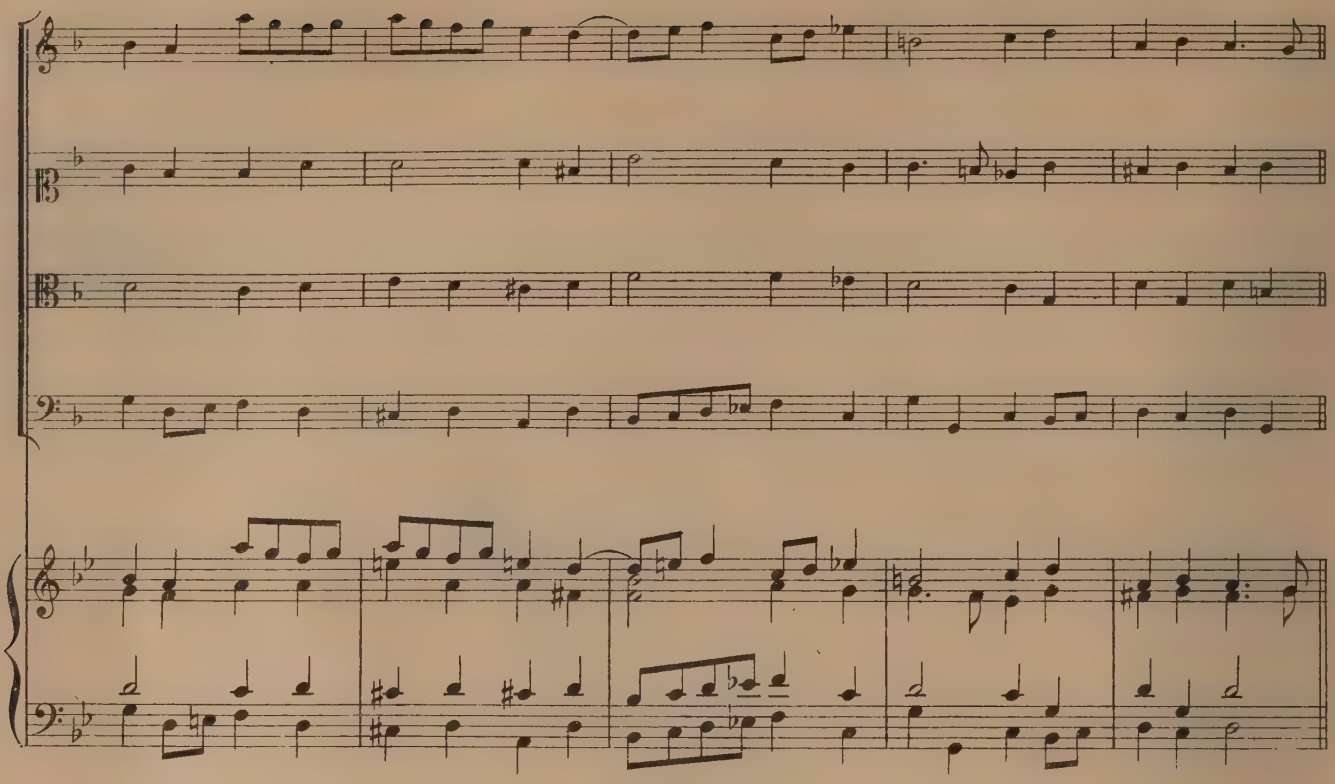
Sarabande.



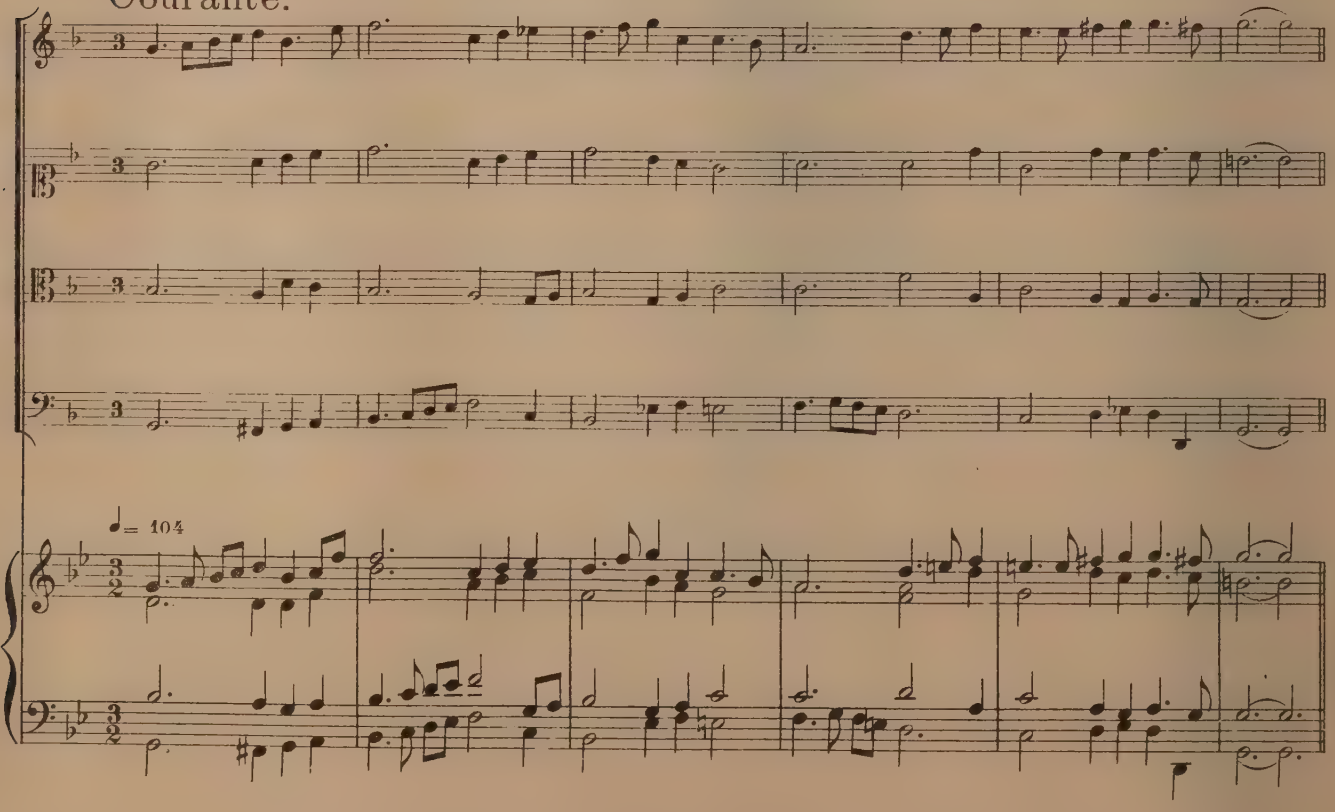
Bourée.

Geschwind.

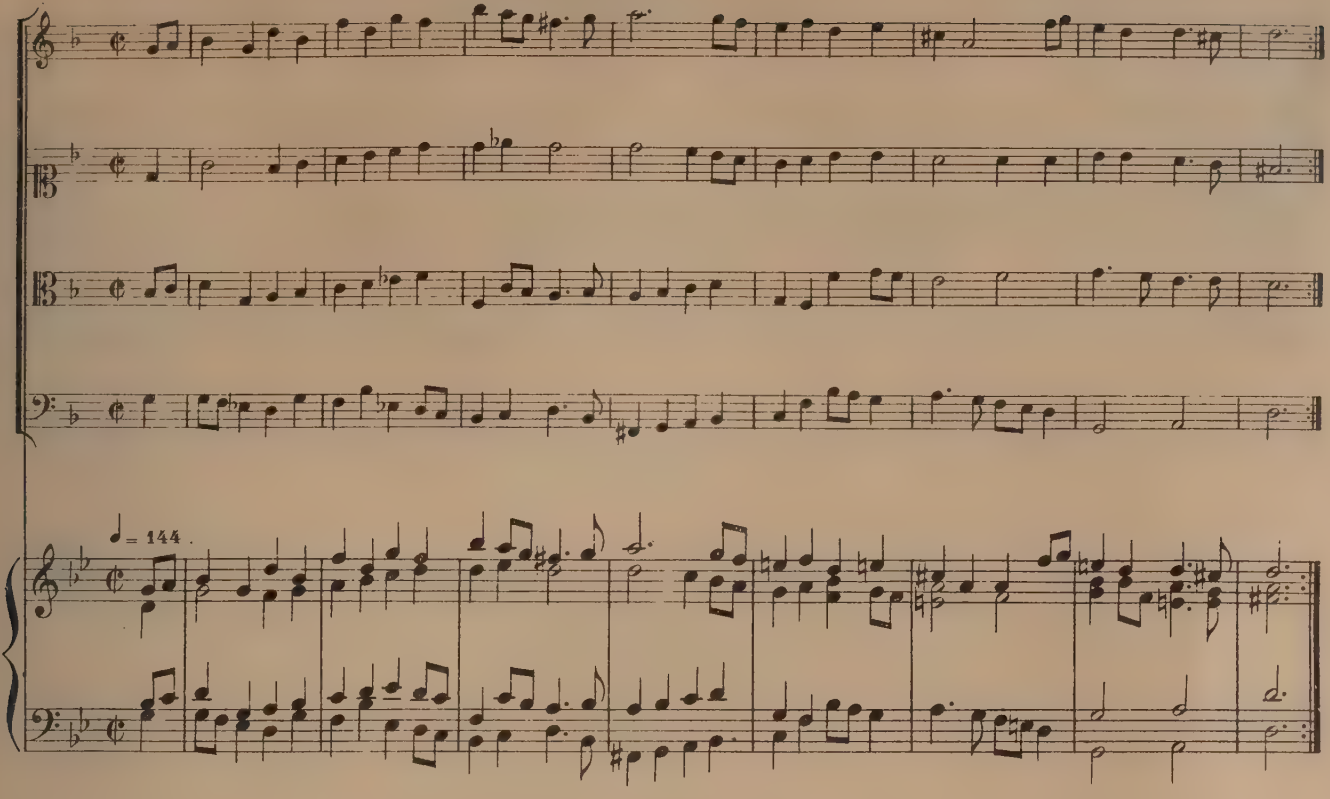


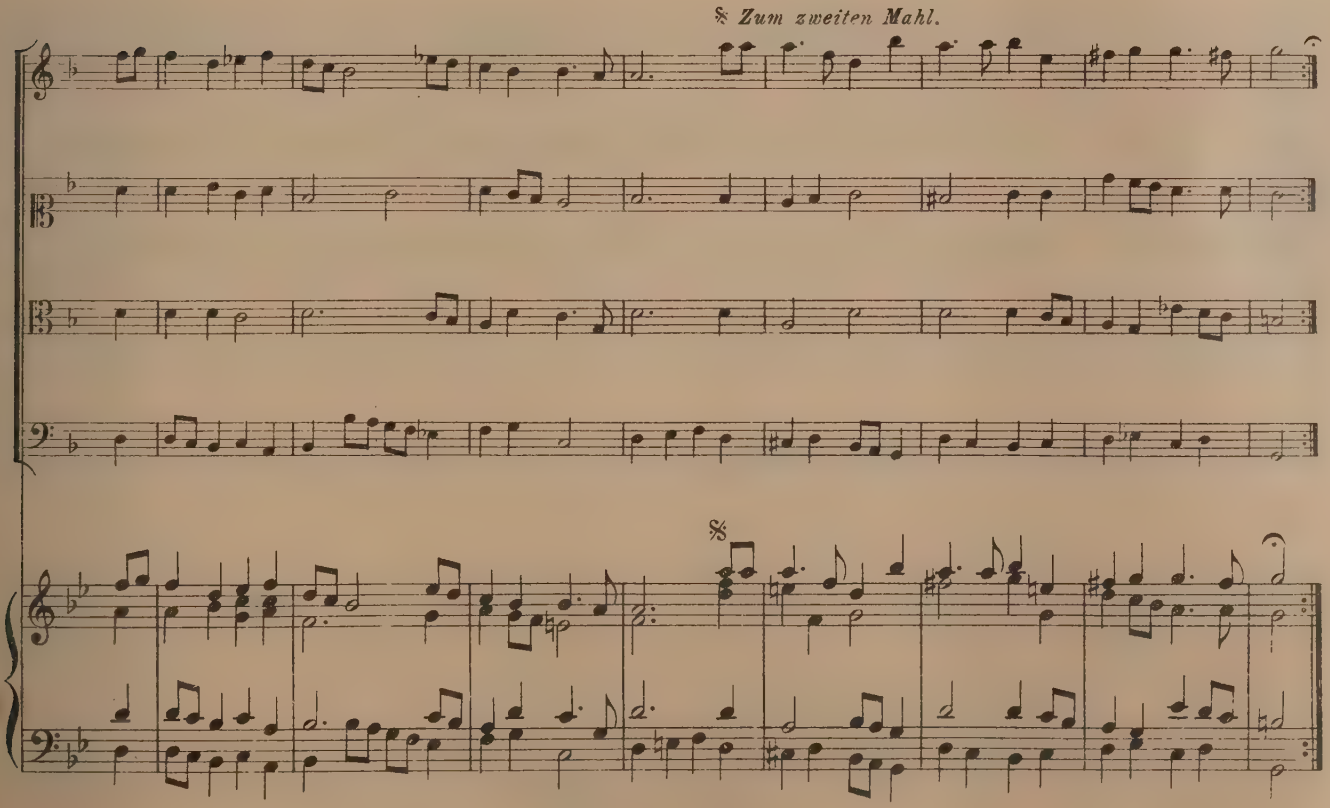


Courante.

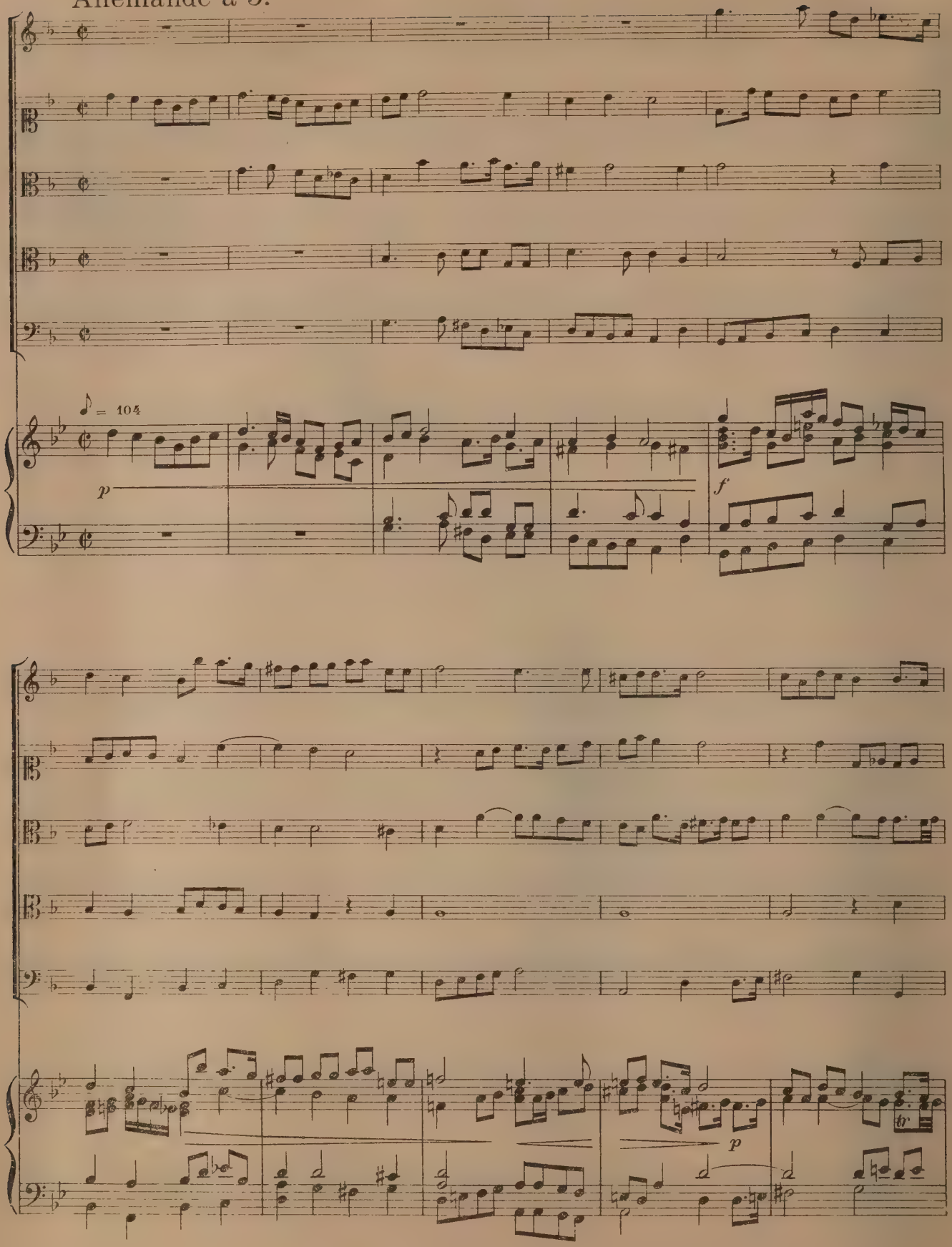


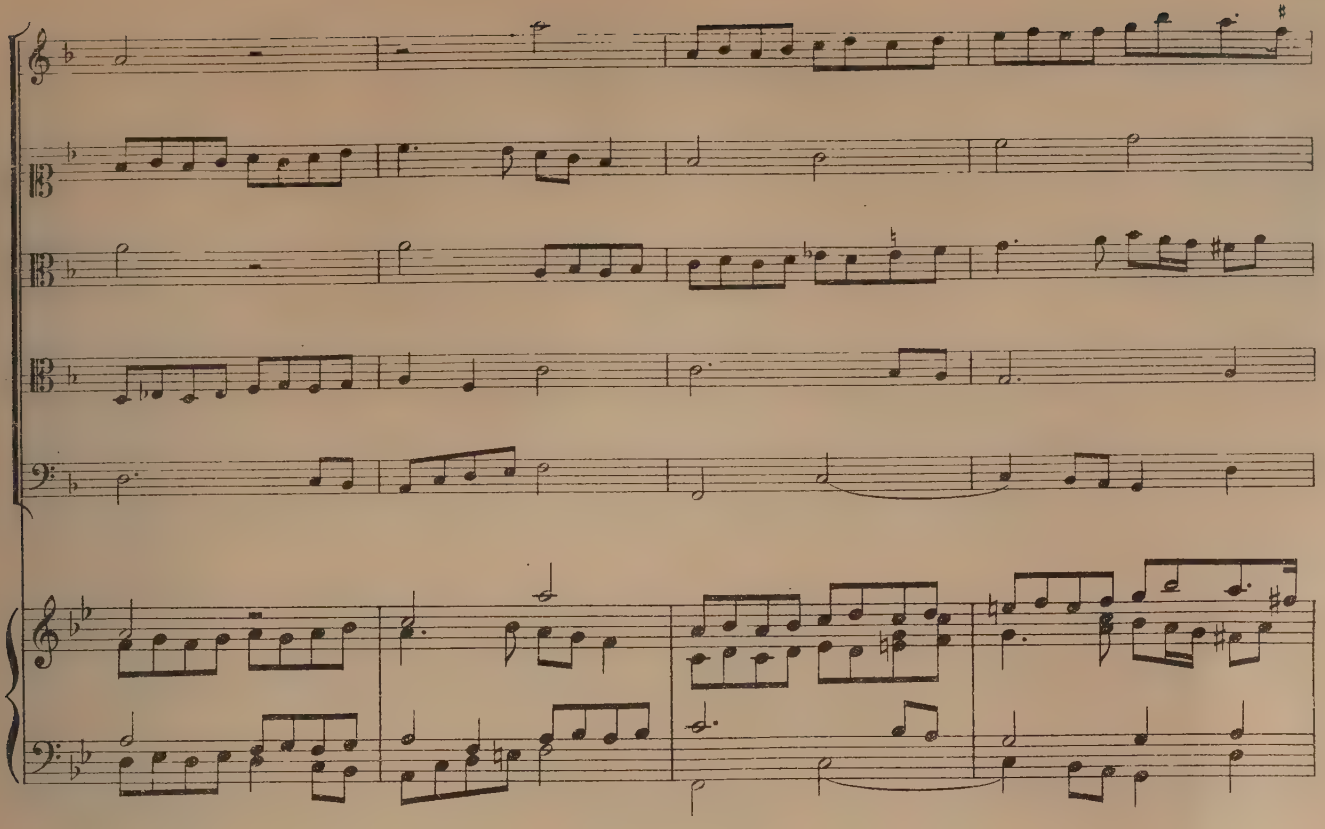
Bourée Figurée.-La christiana.

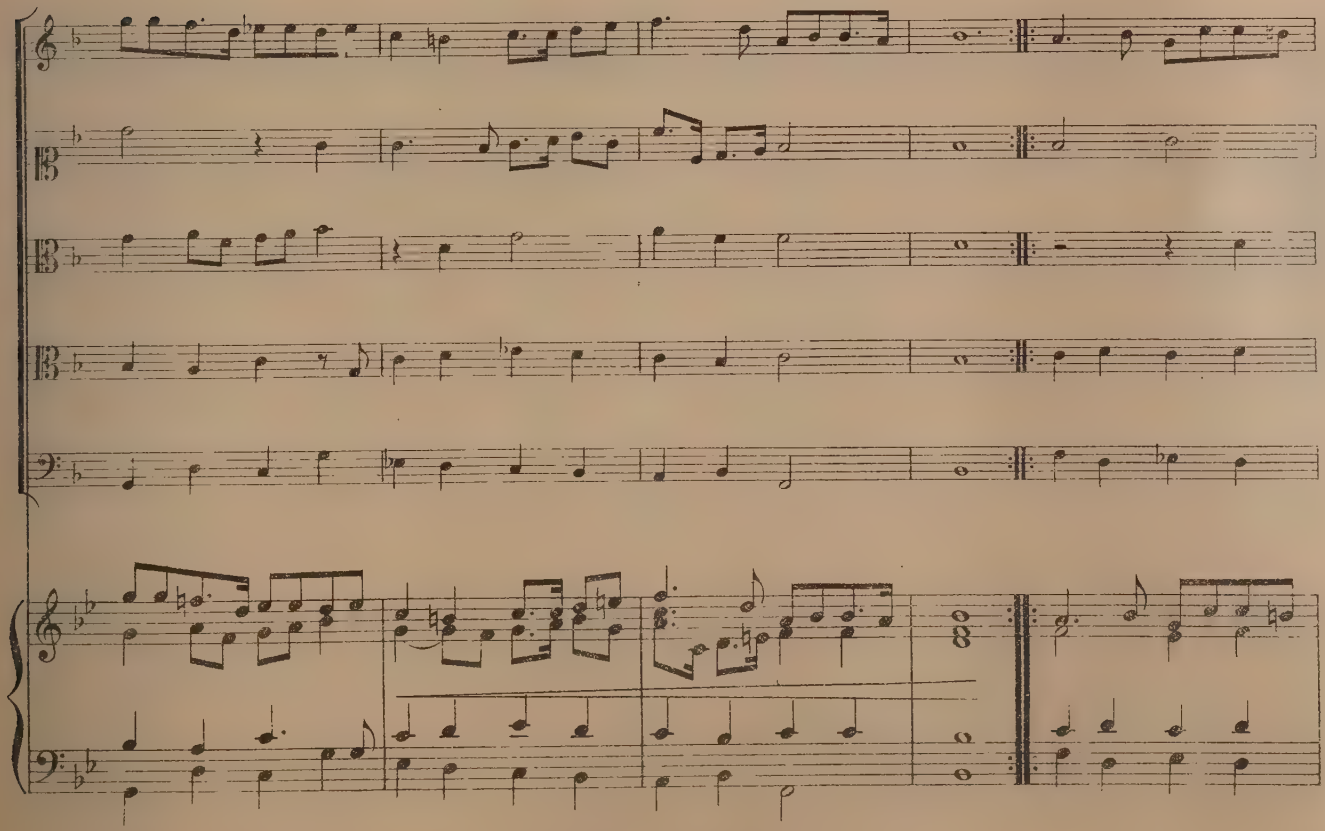


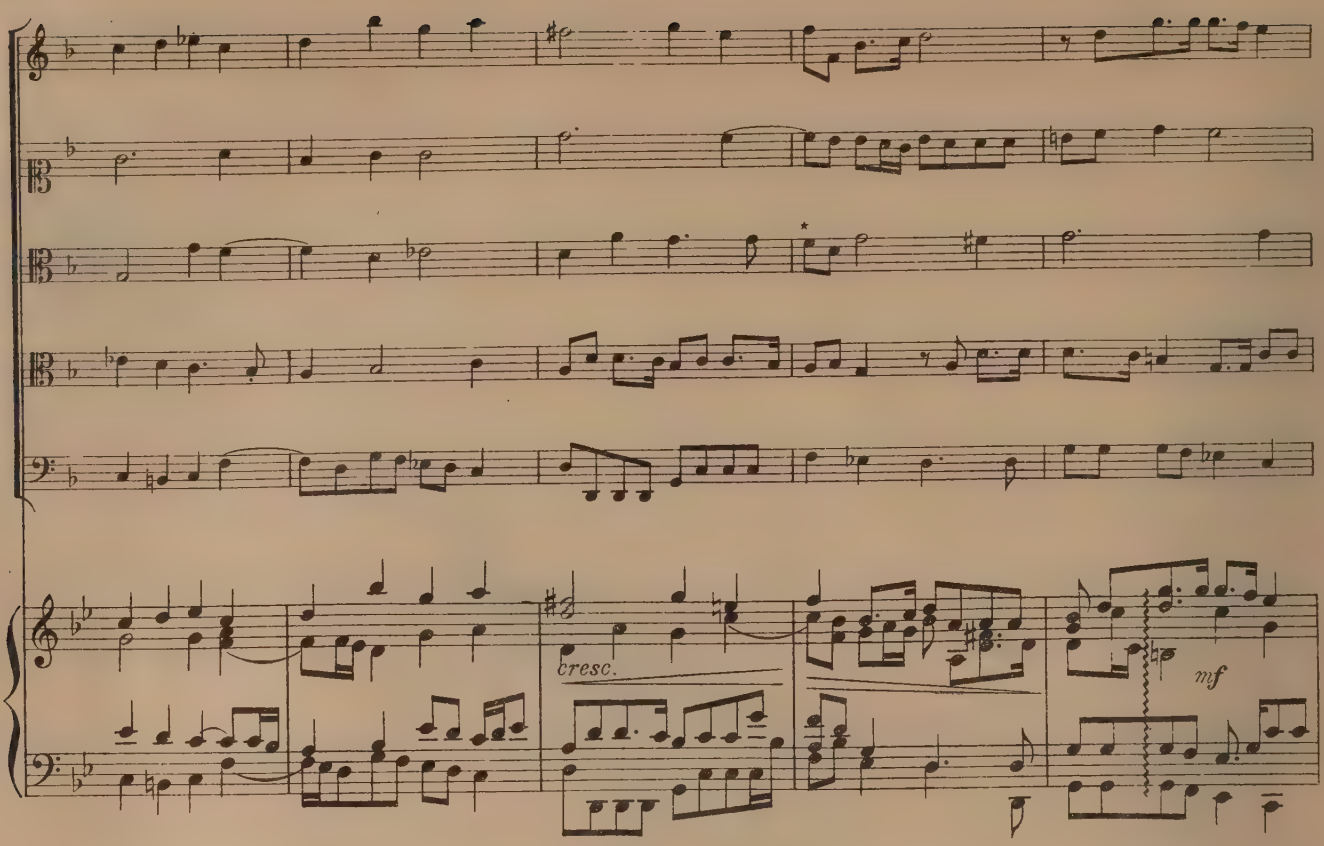


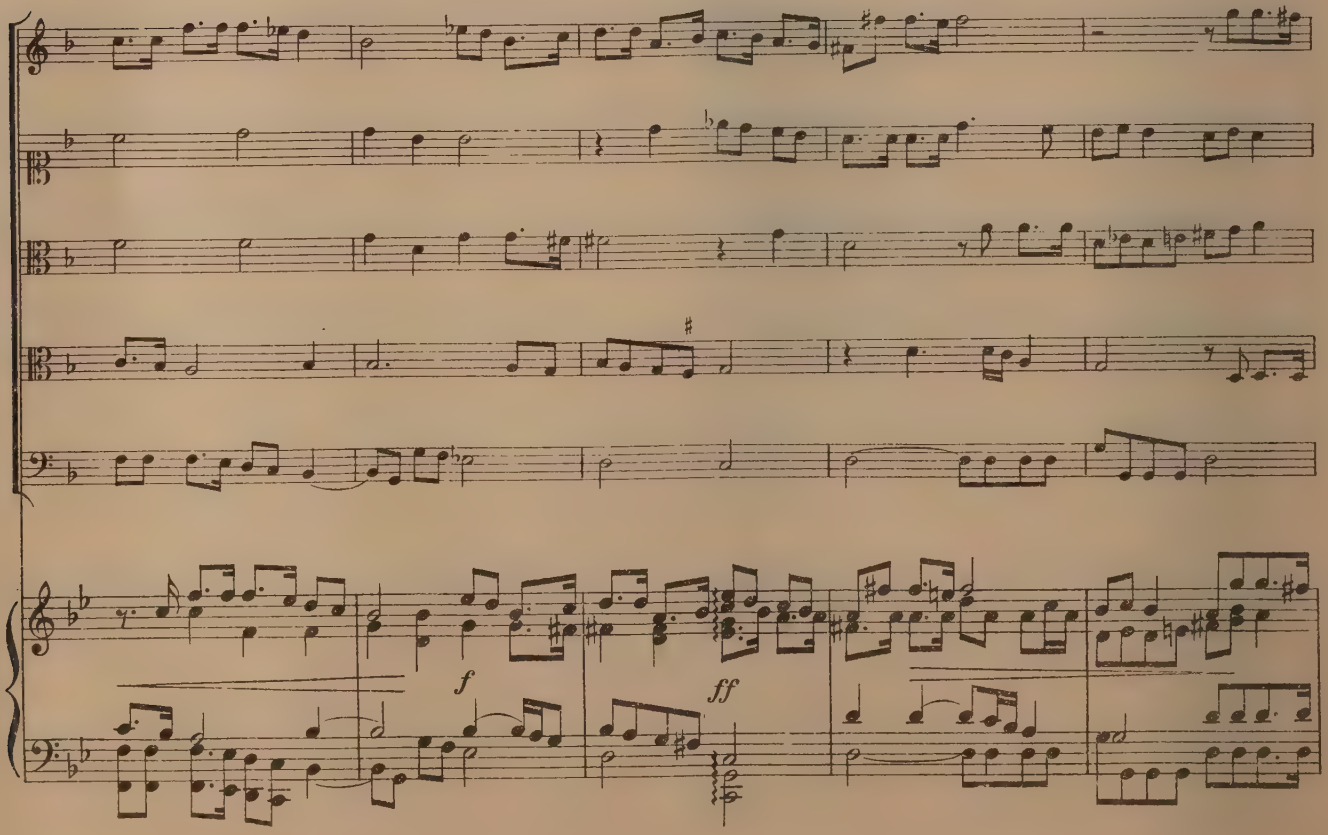
Allemande à 5.



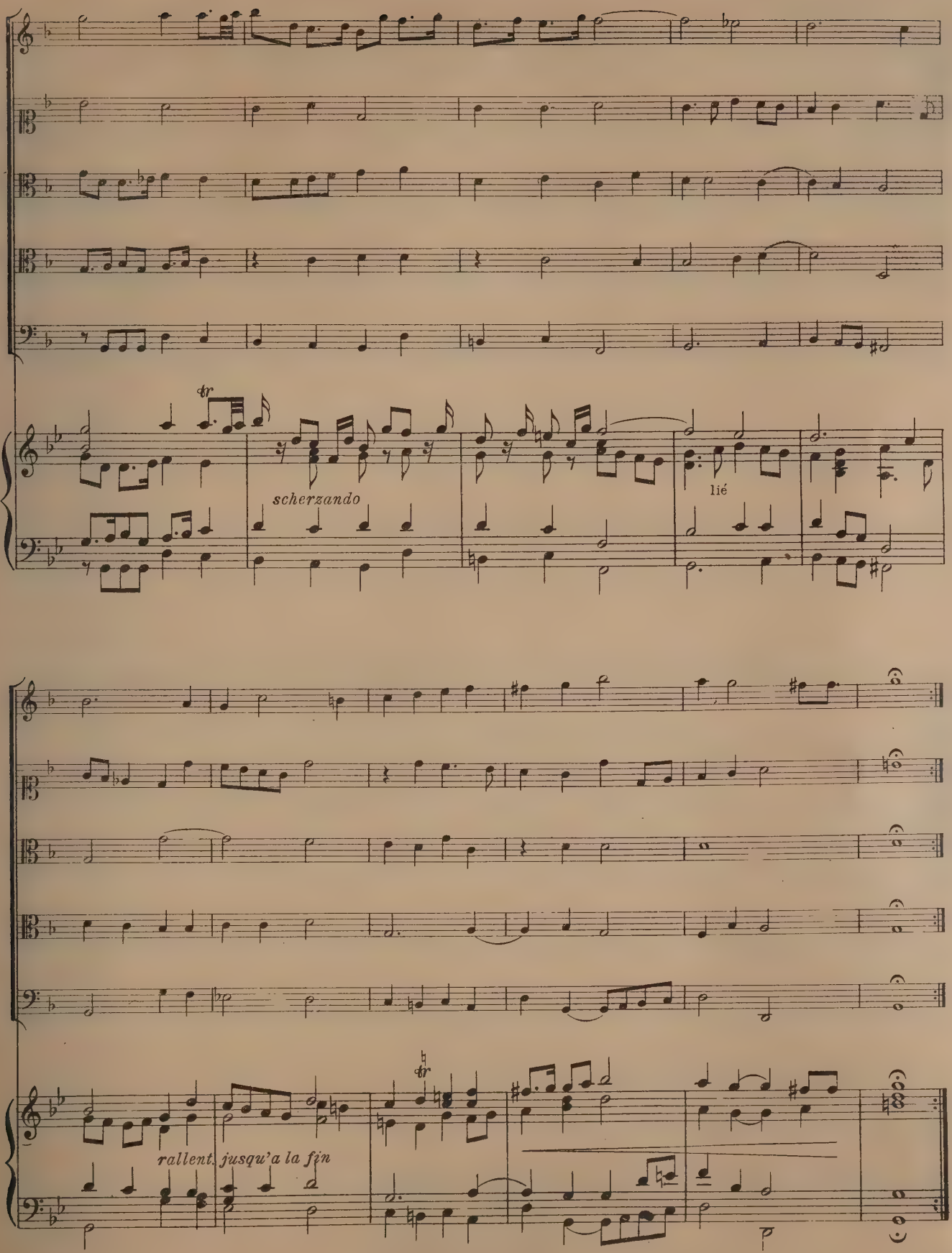




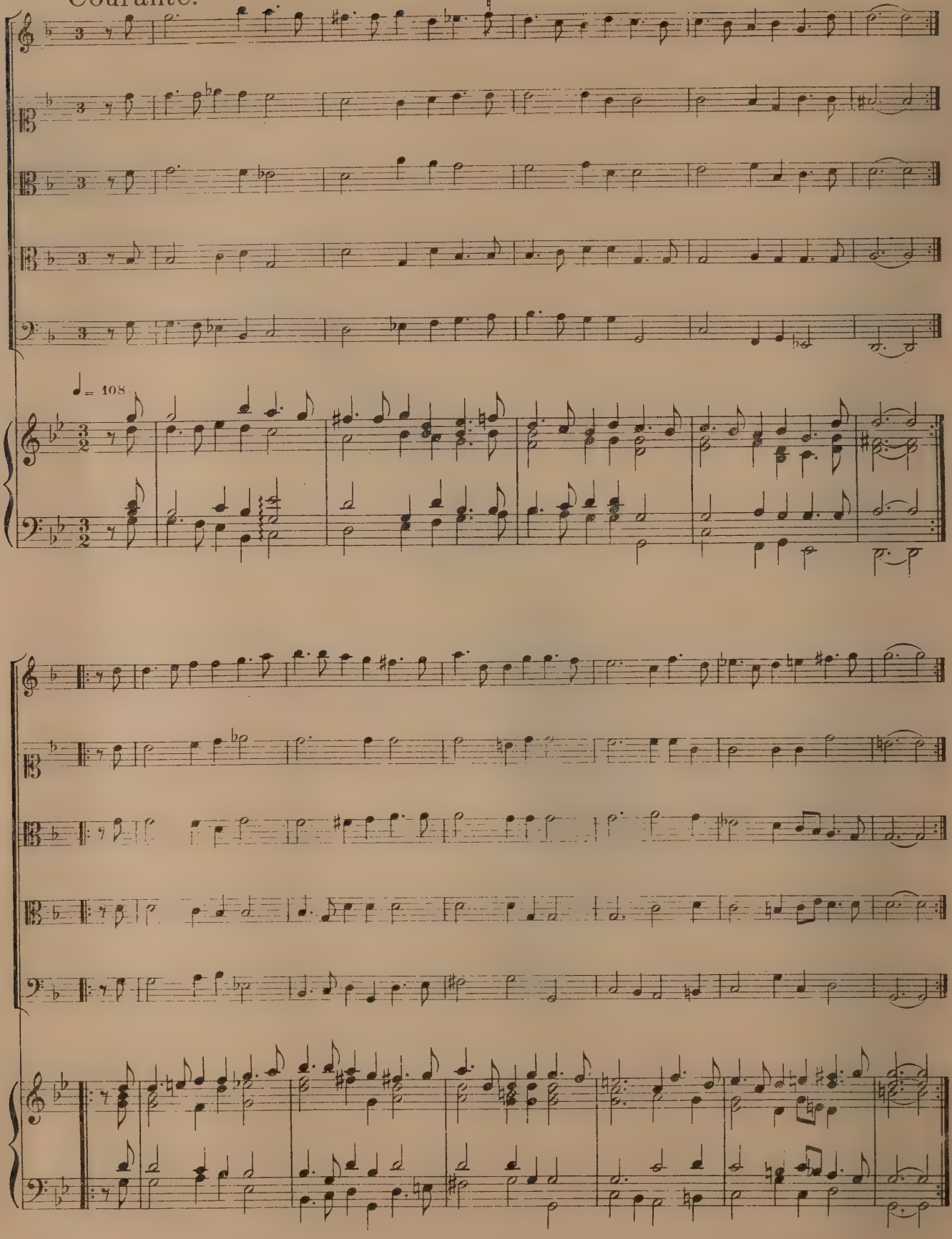




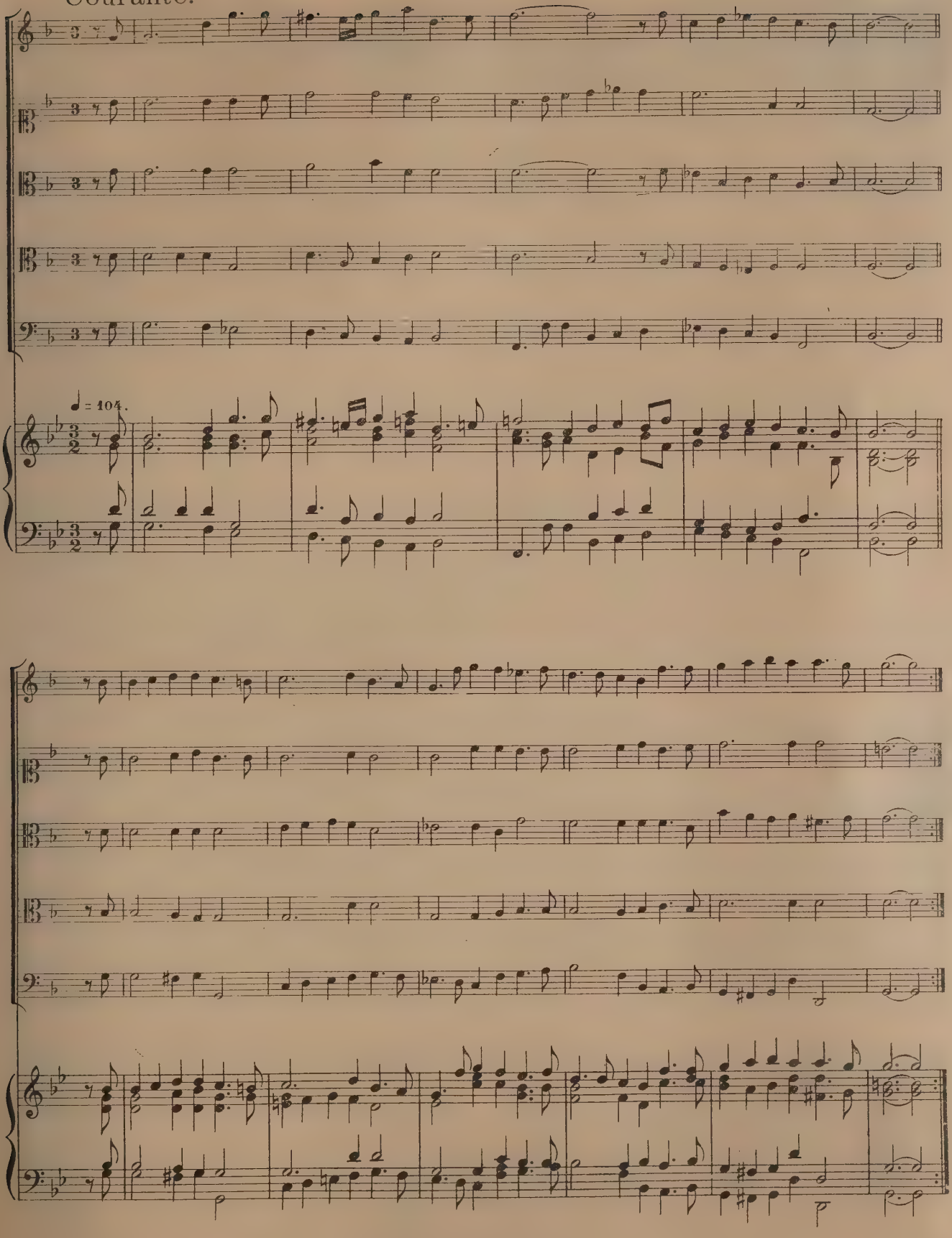
* Texte fa ♯


tr
scherzando
lié
rallent. jusqu'a la fin

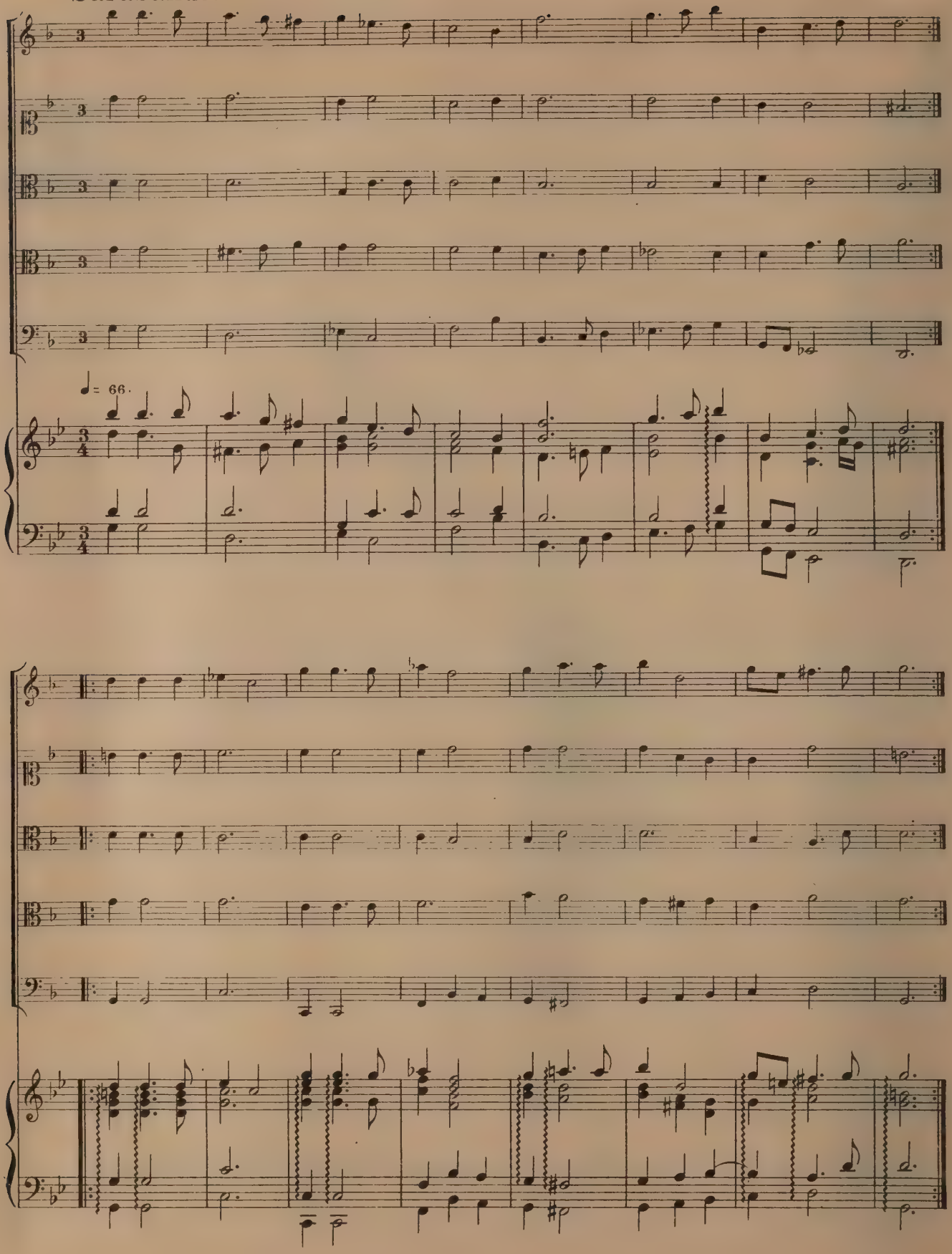
Courante.



Courante.

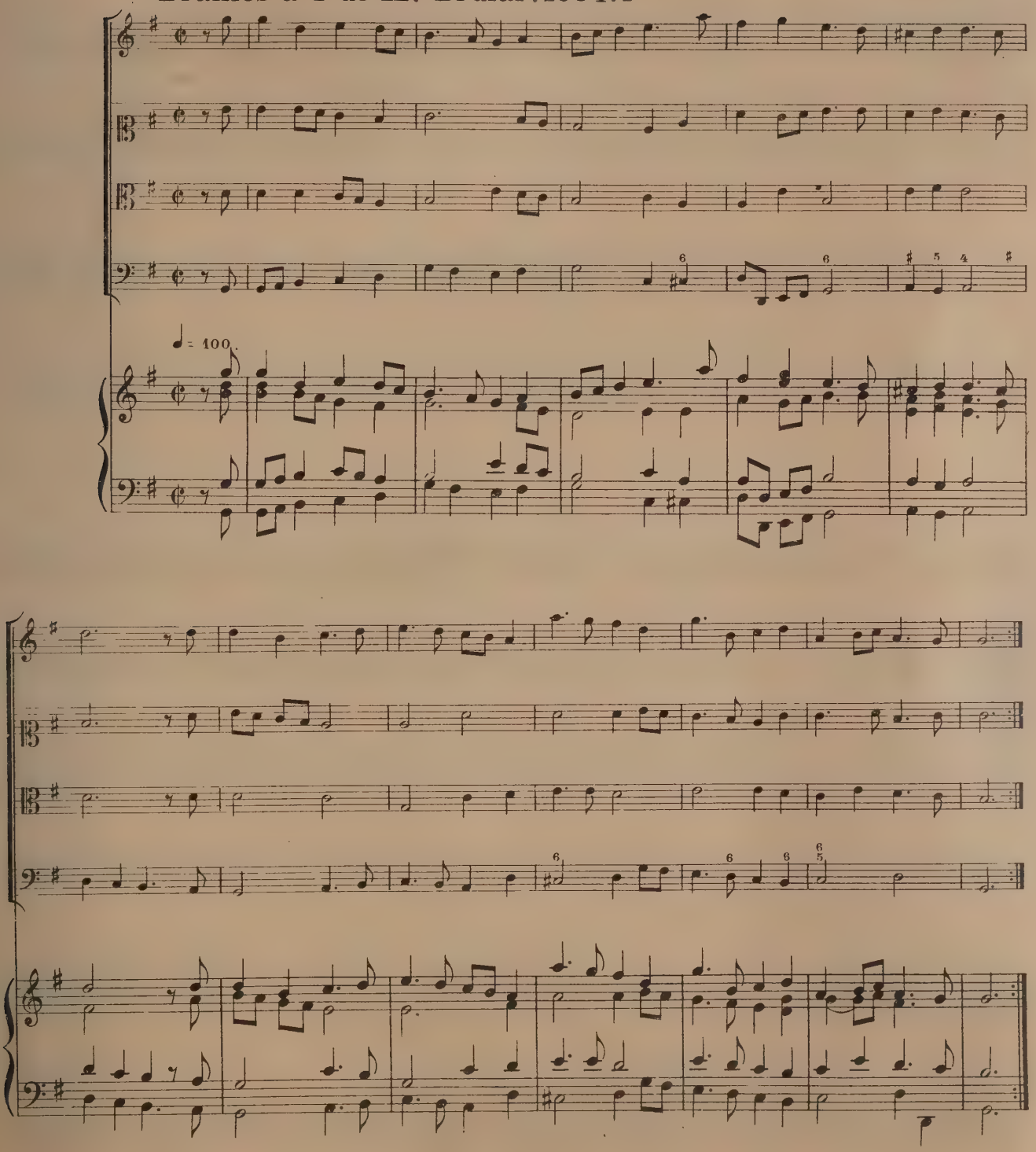


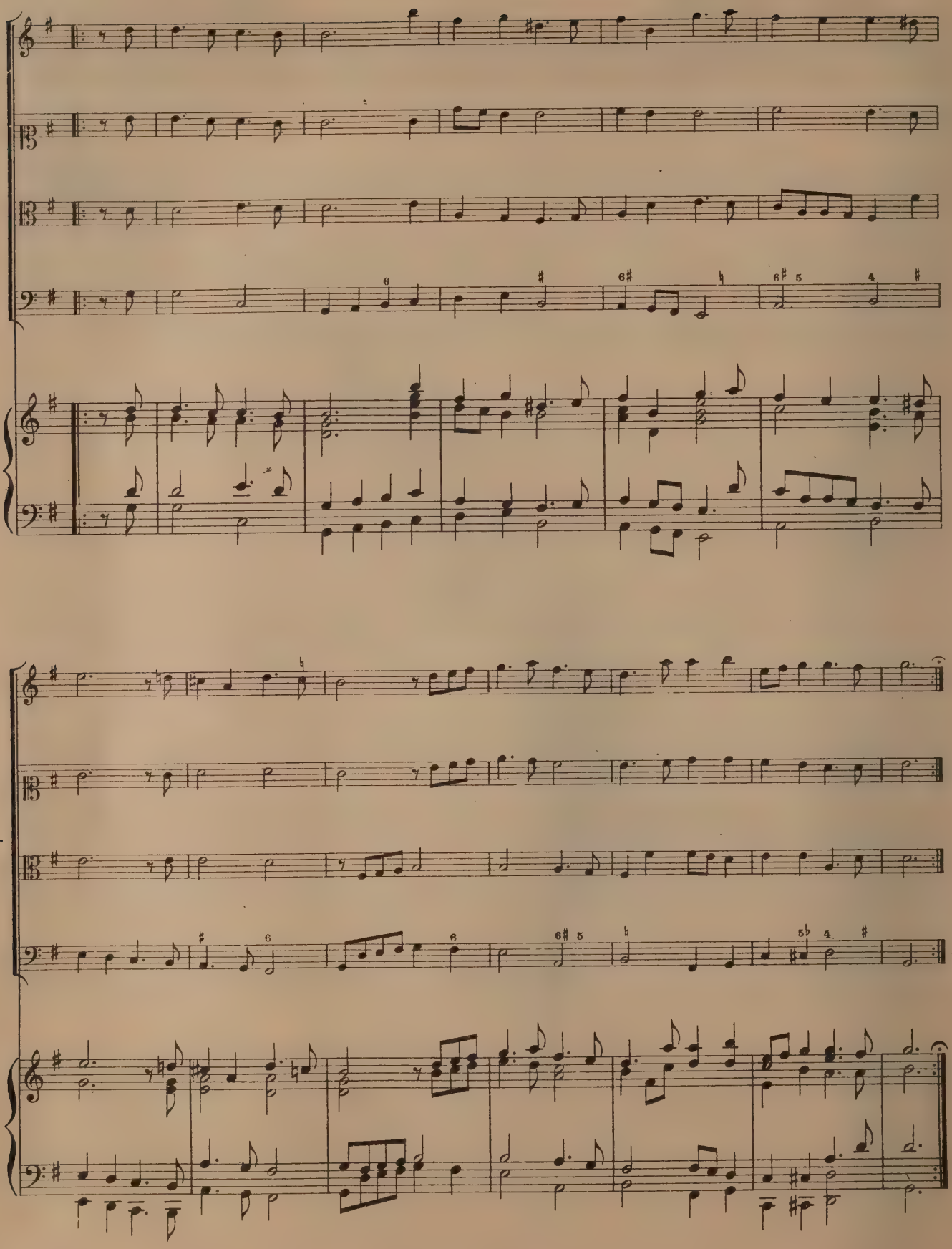
Sarabande.



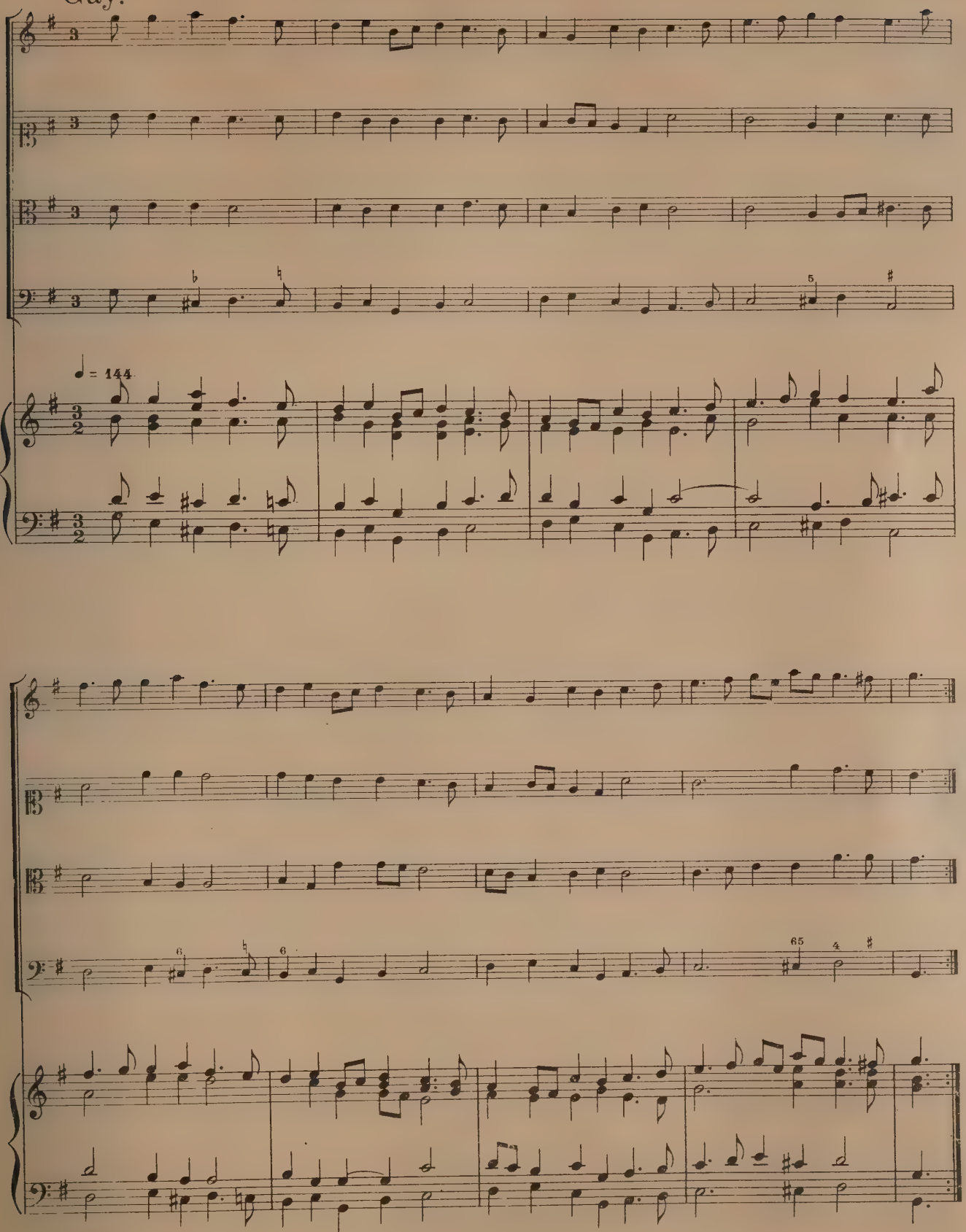
Suite VI

Branles à 4 de M. Brular. 1664..

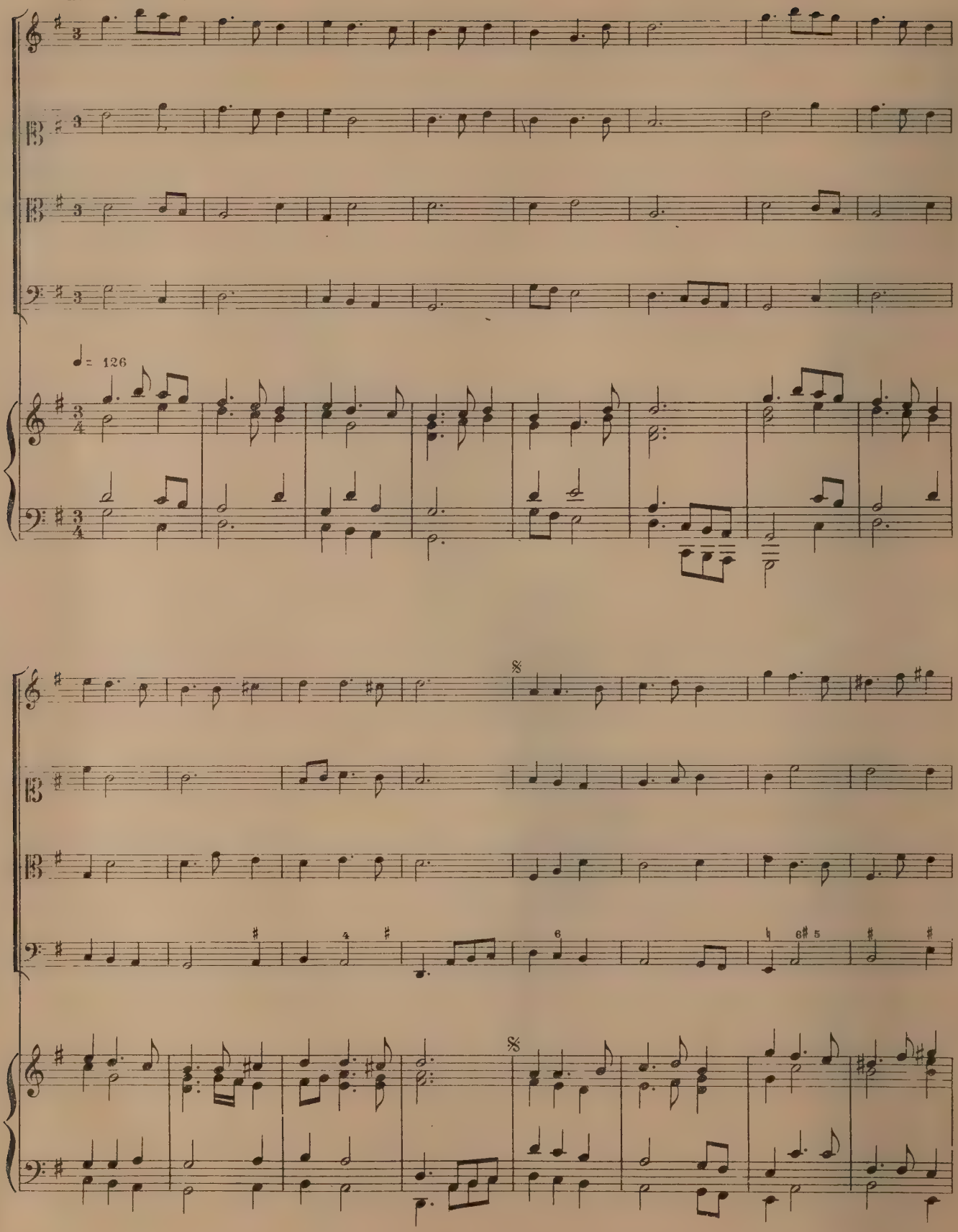


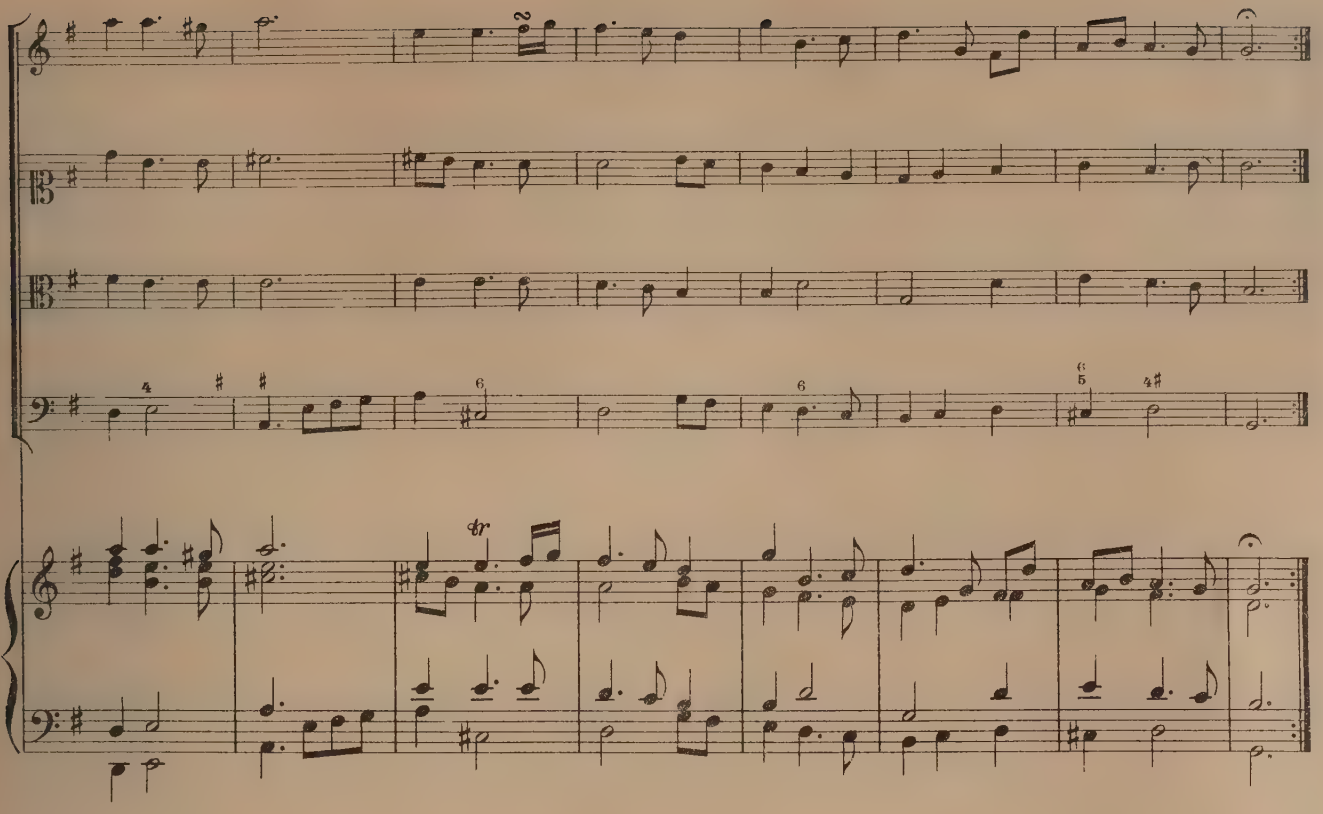


Gay.

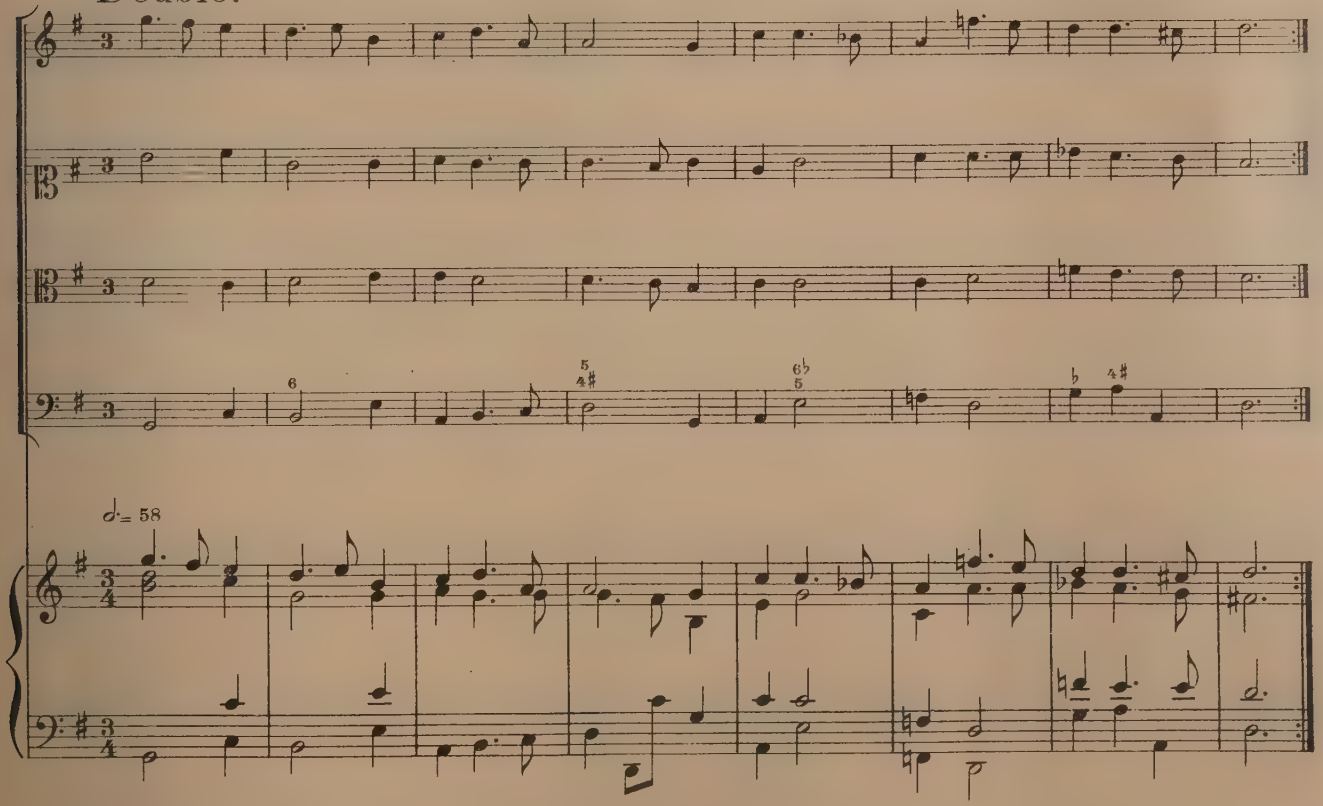


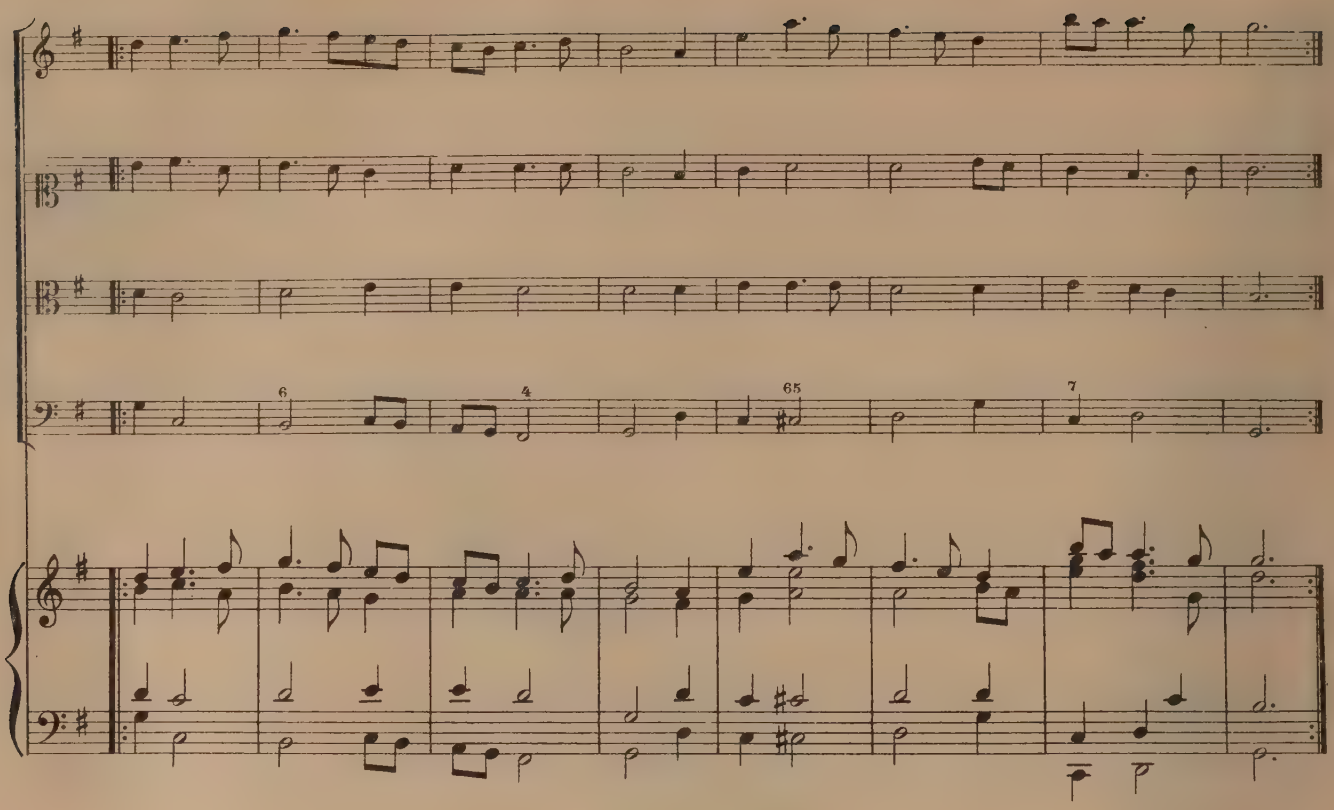
A Mener.



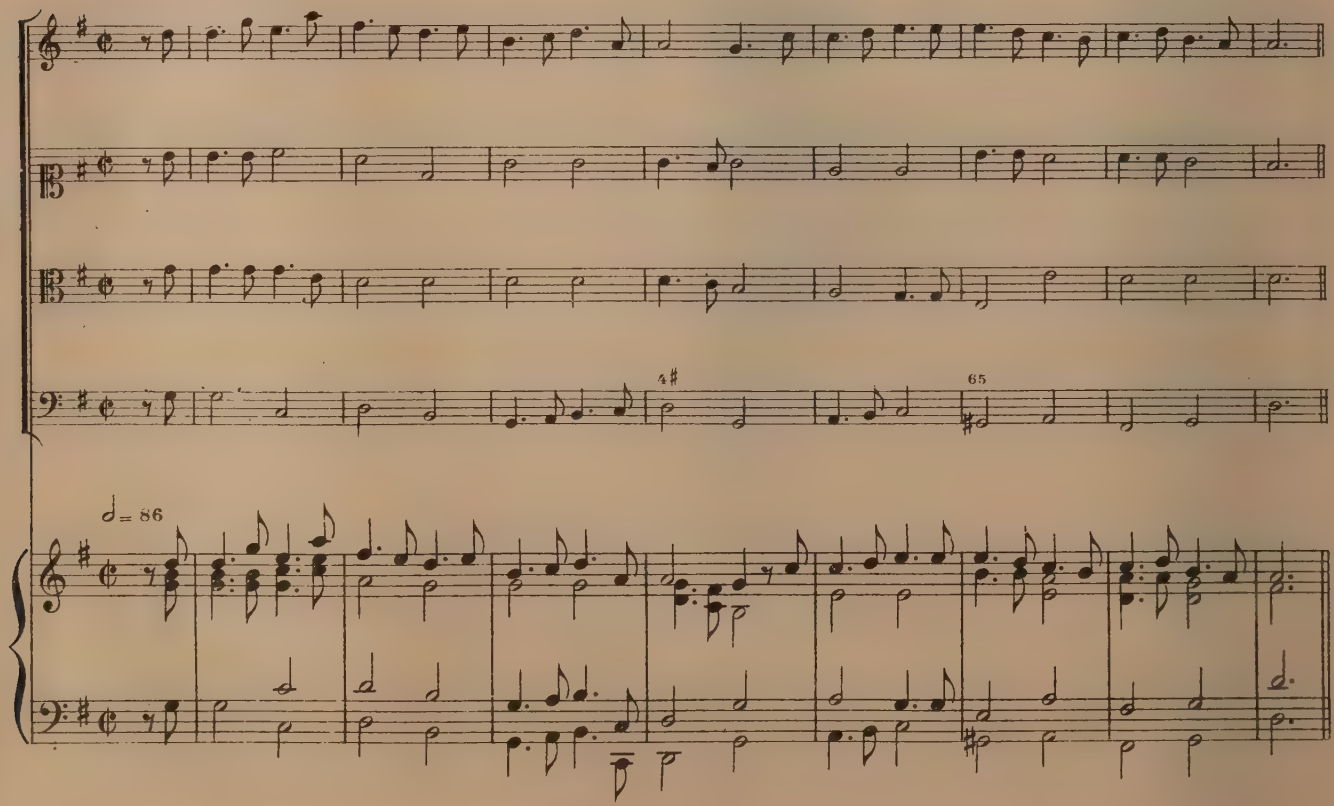


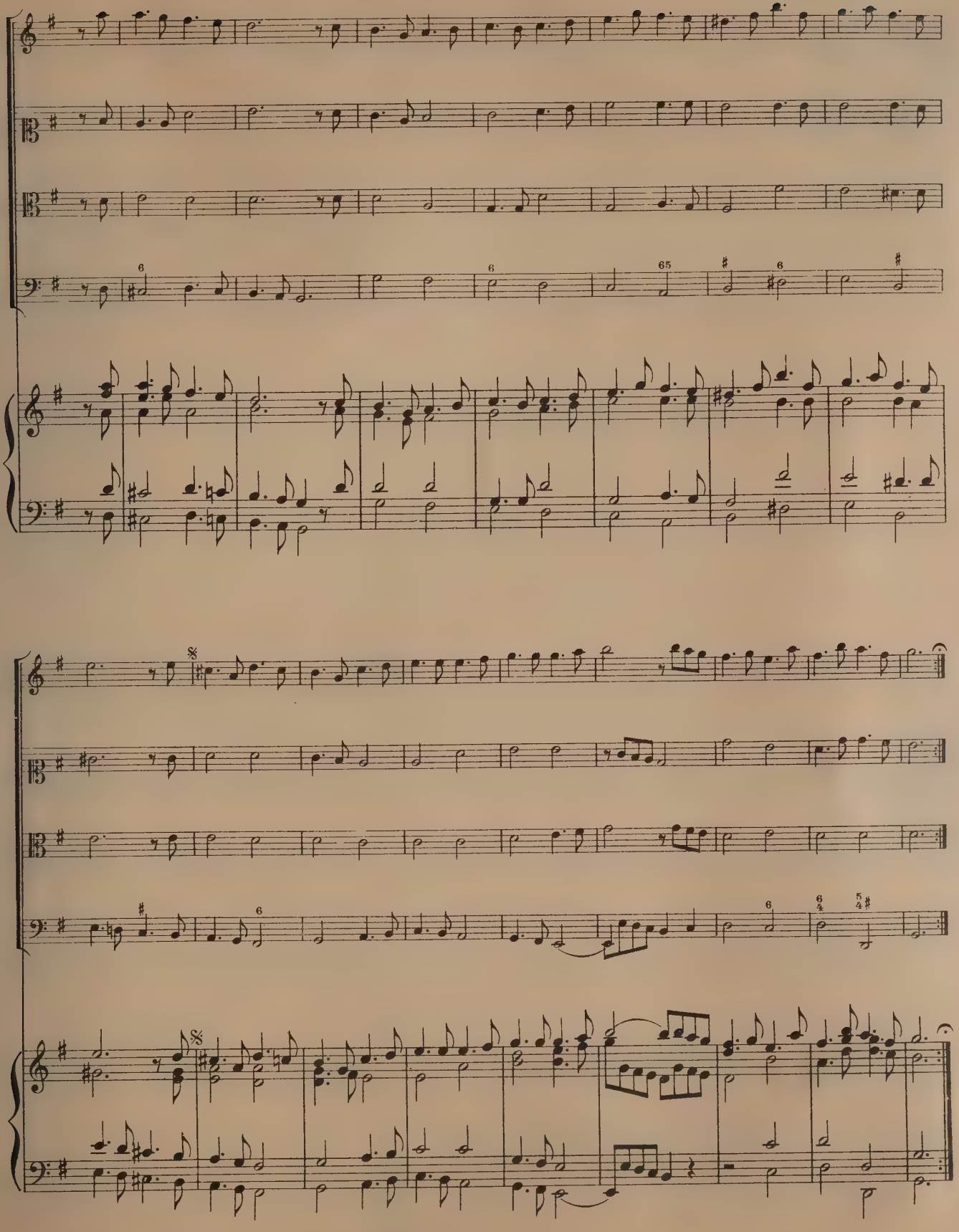
Double.



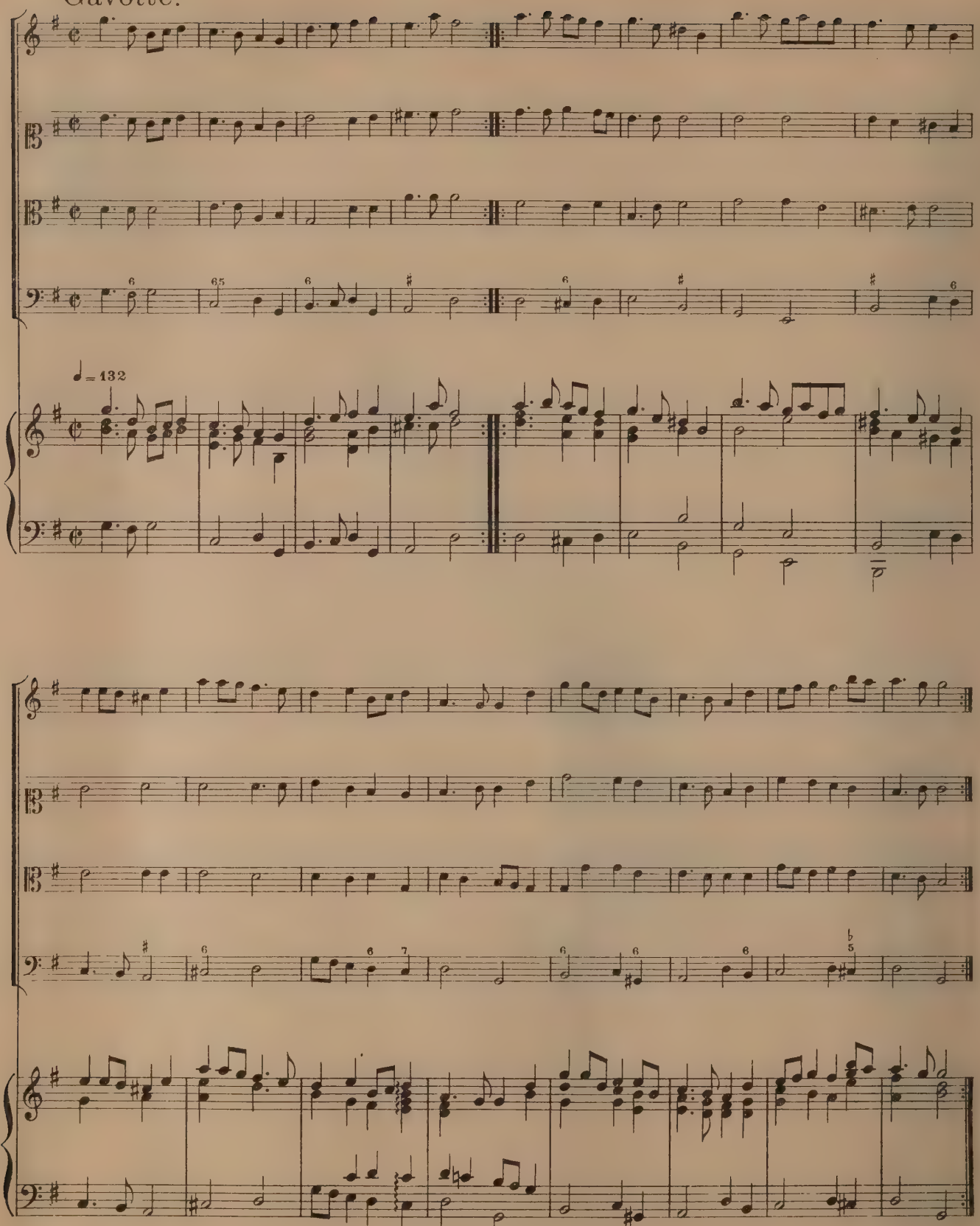


Montirandé.

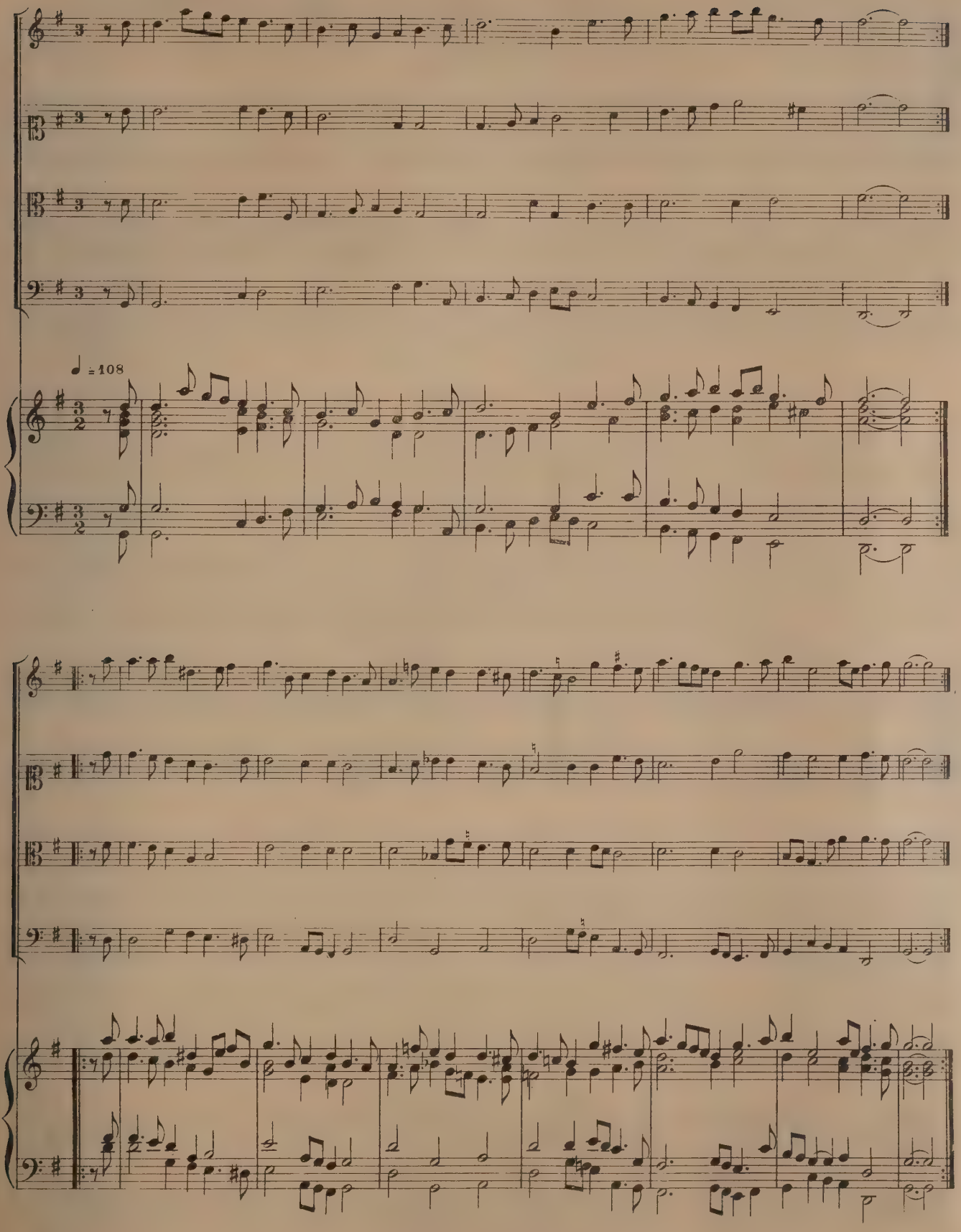




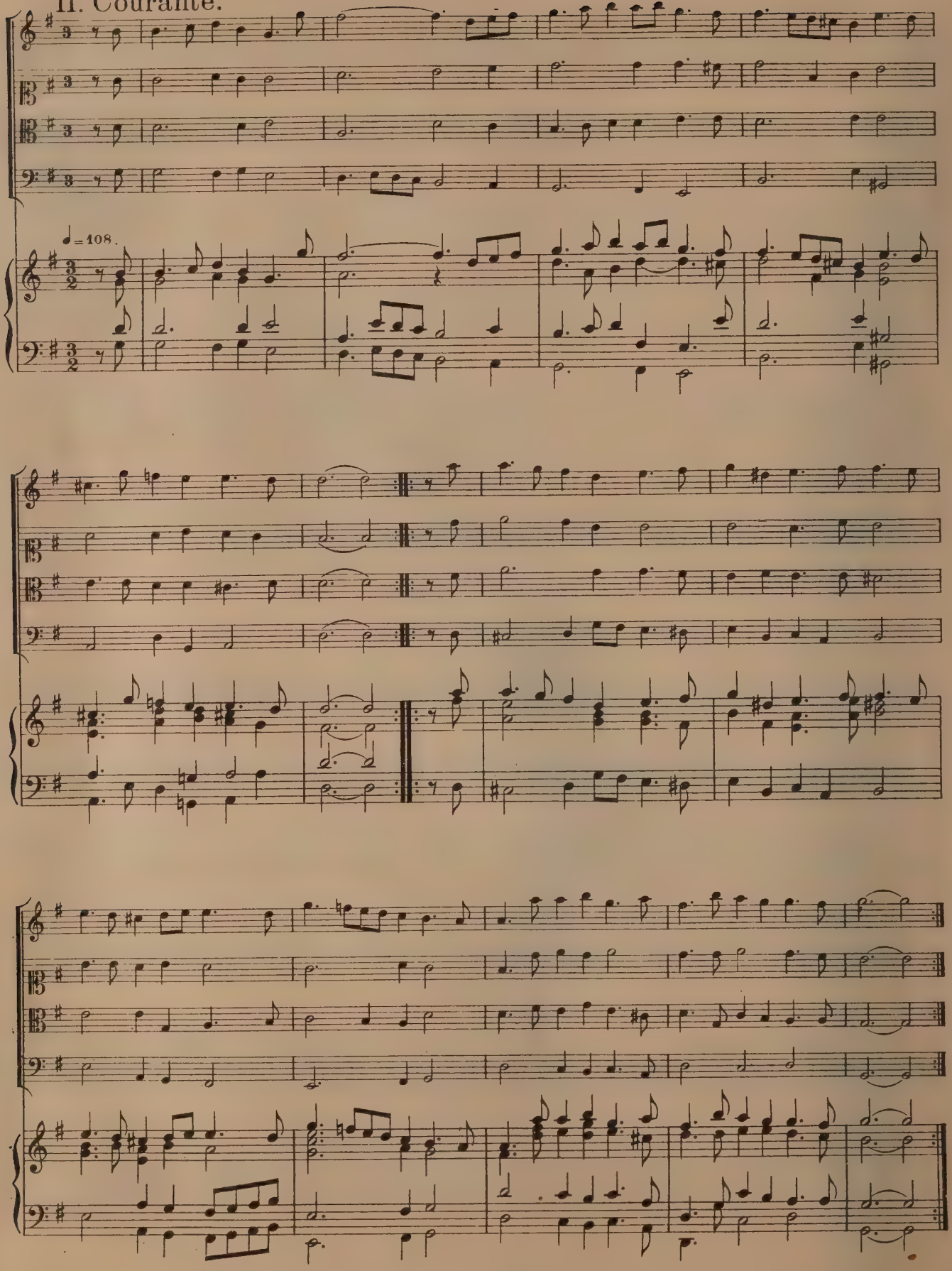
Gavotte.



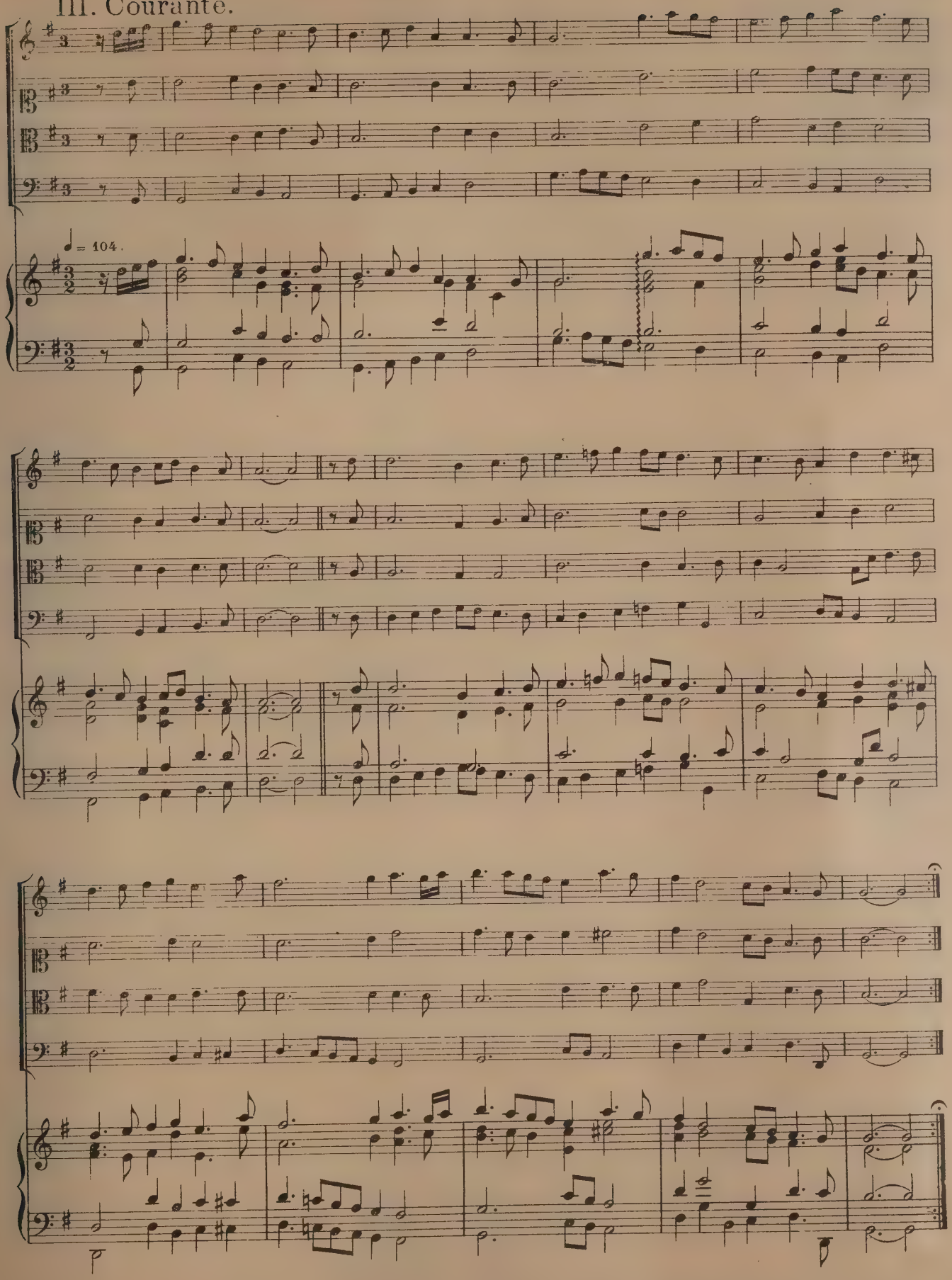
I. Courante en suite.



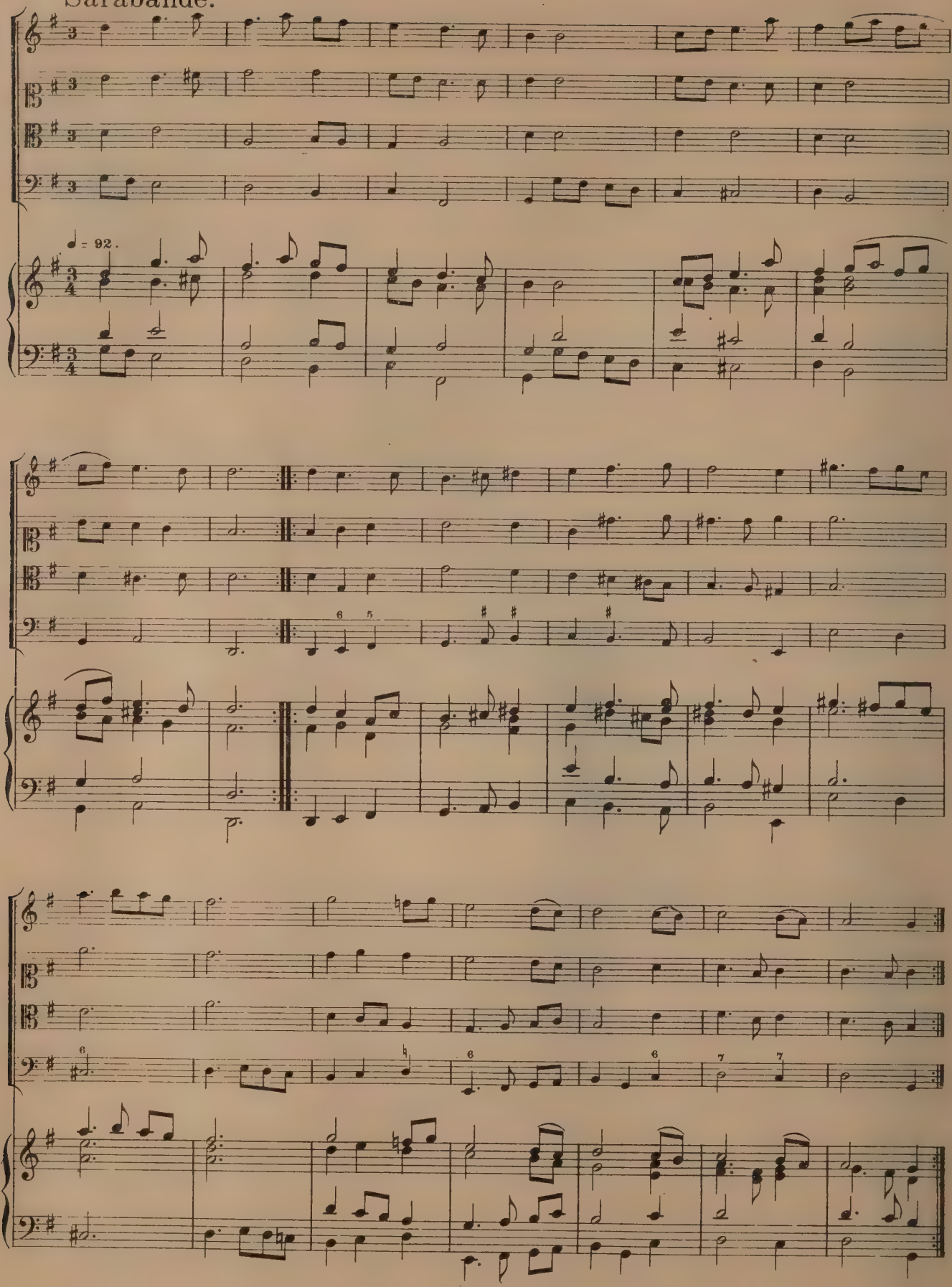
II. Courante.



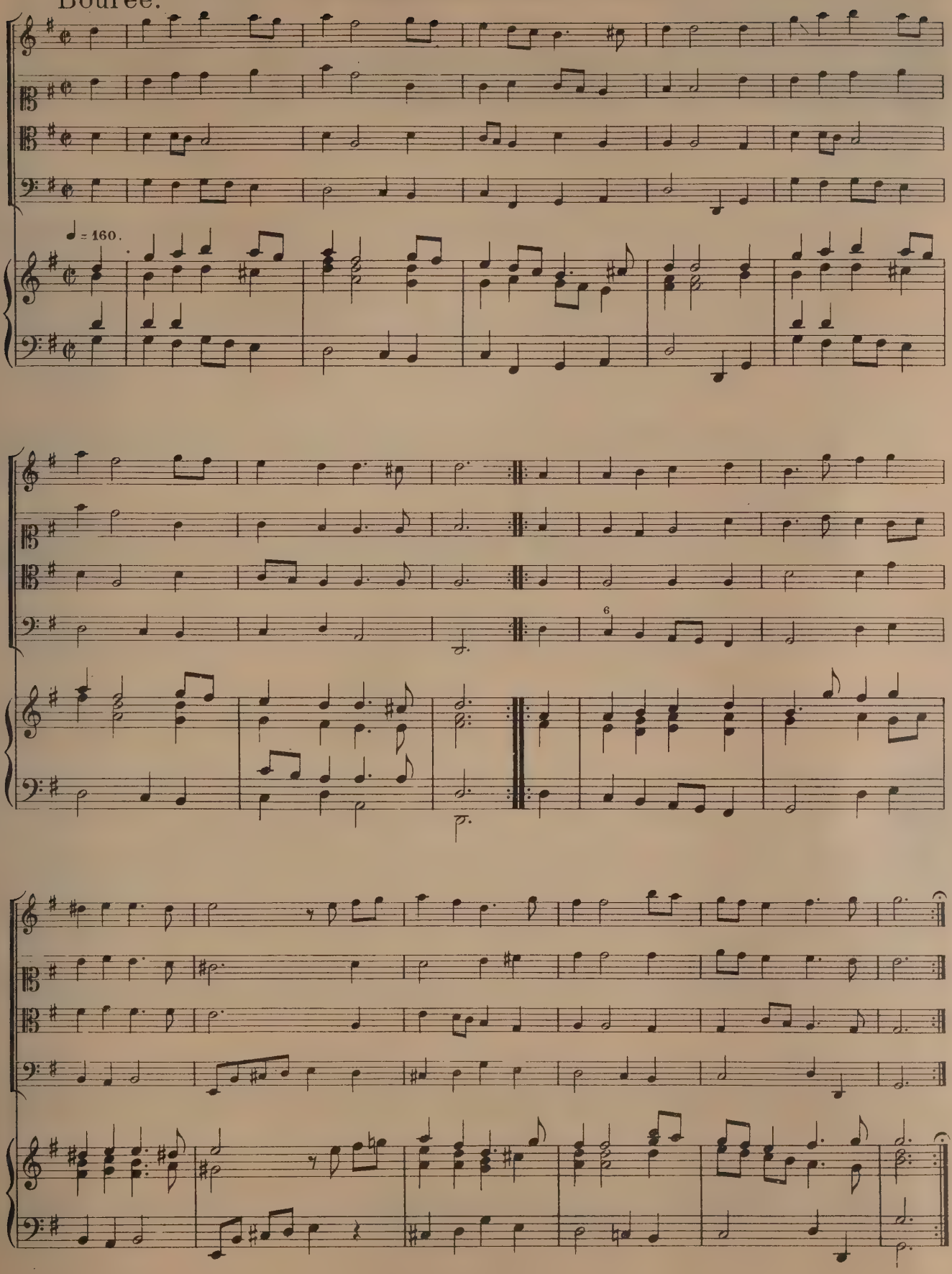
III. Courante.



Sarabande.

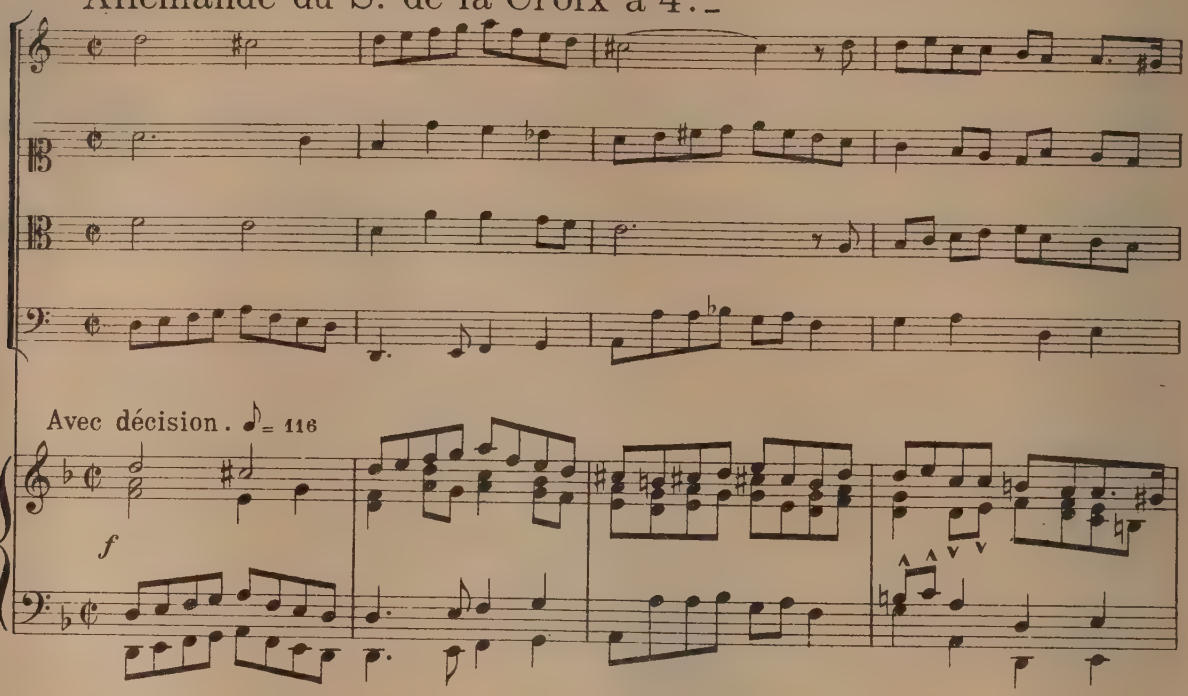


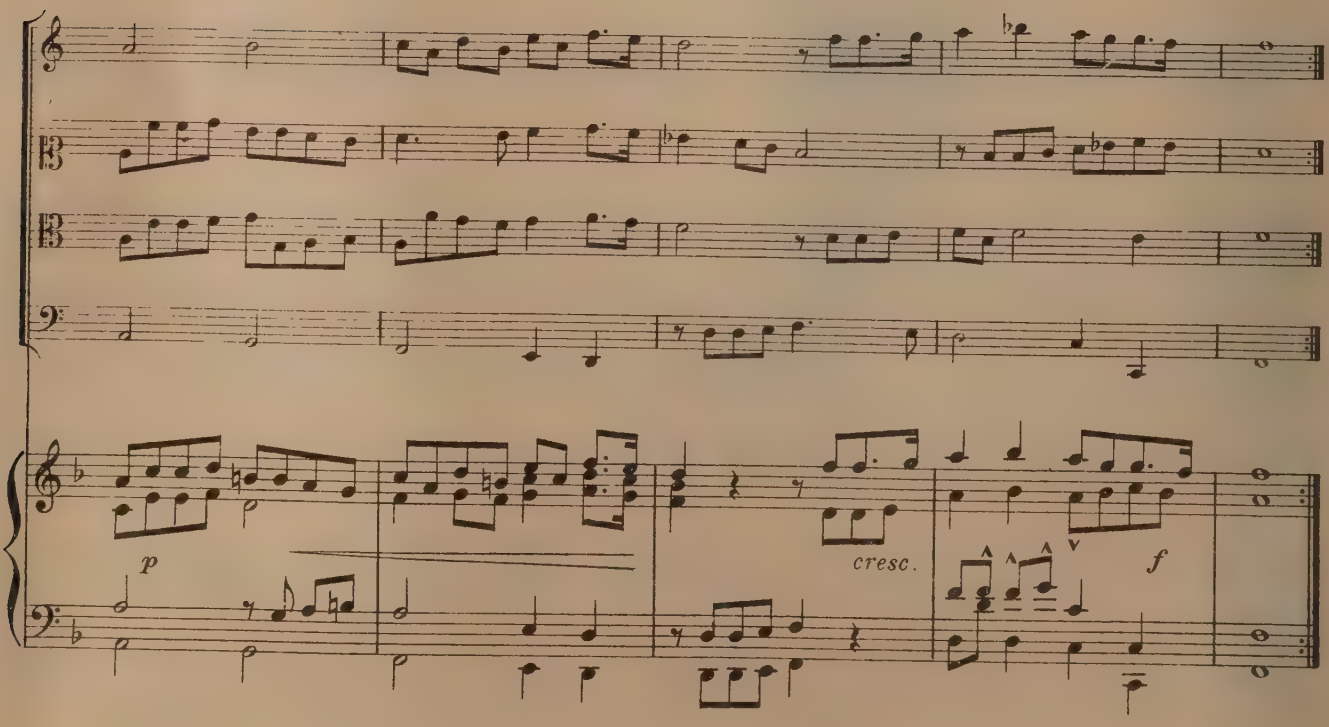
Bourée.

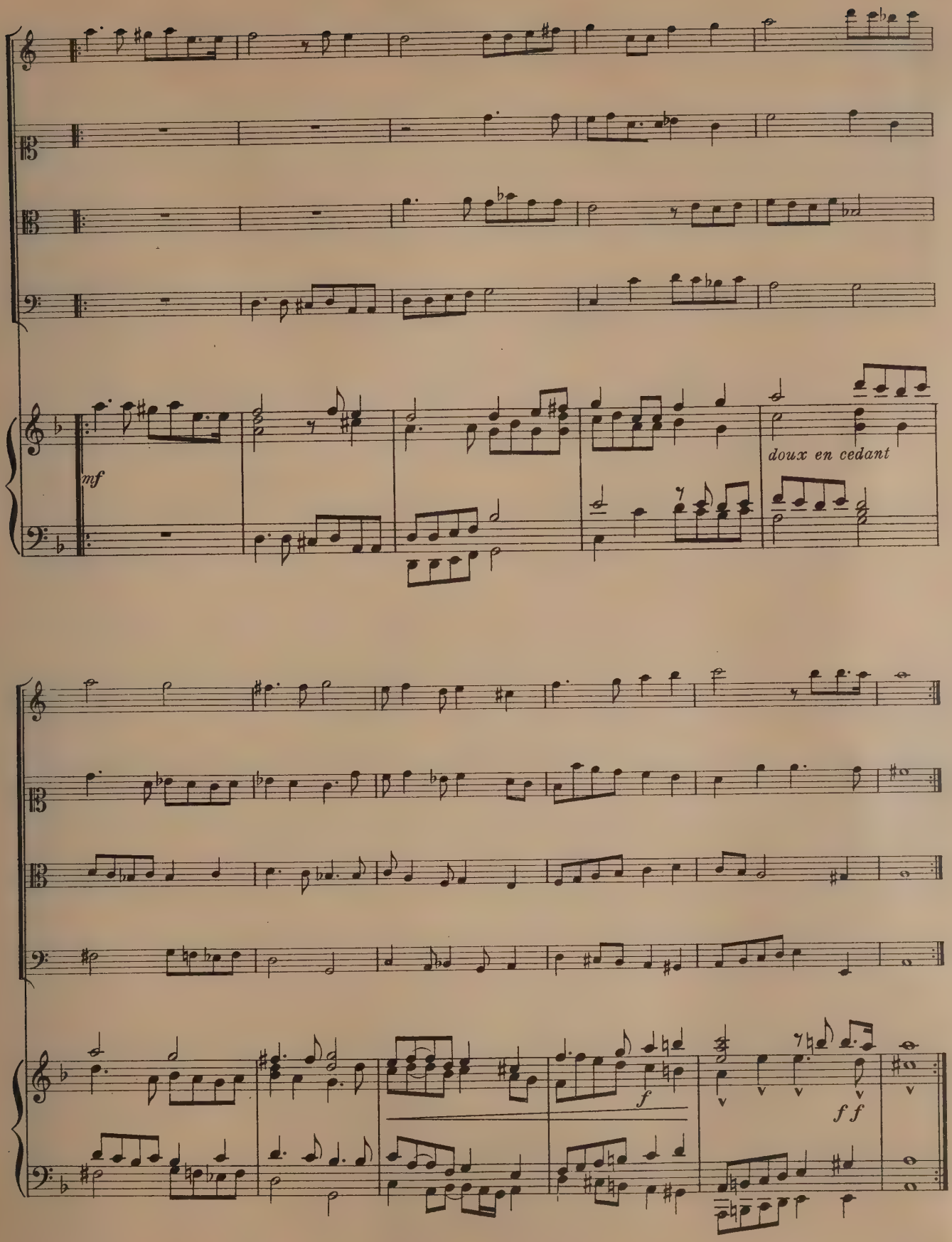


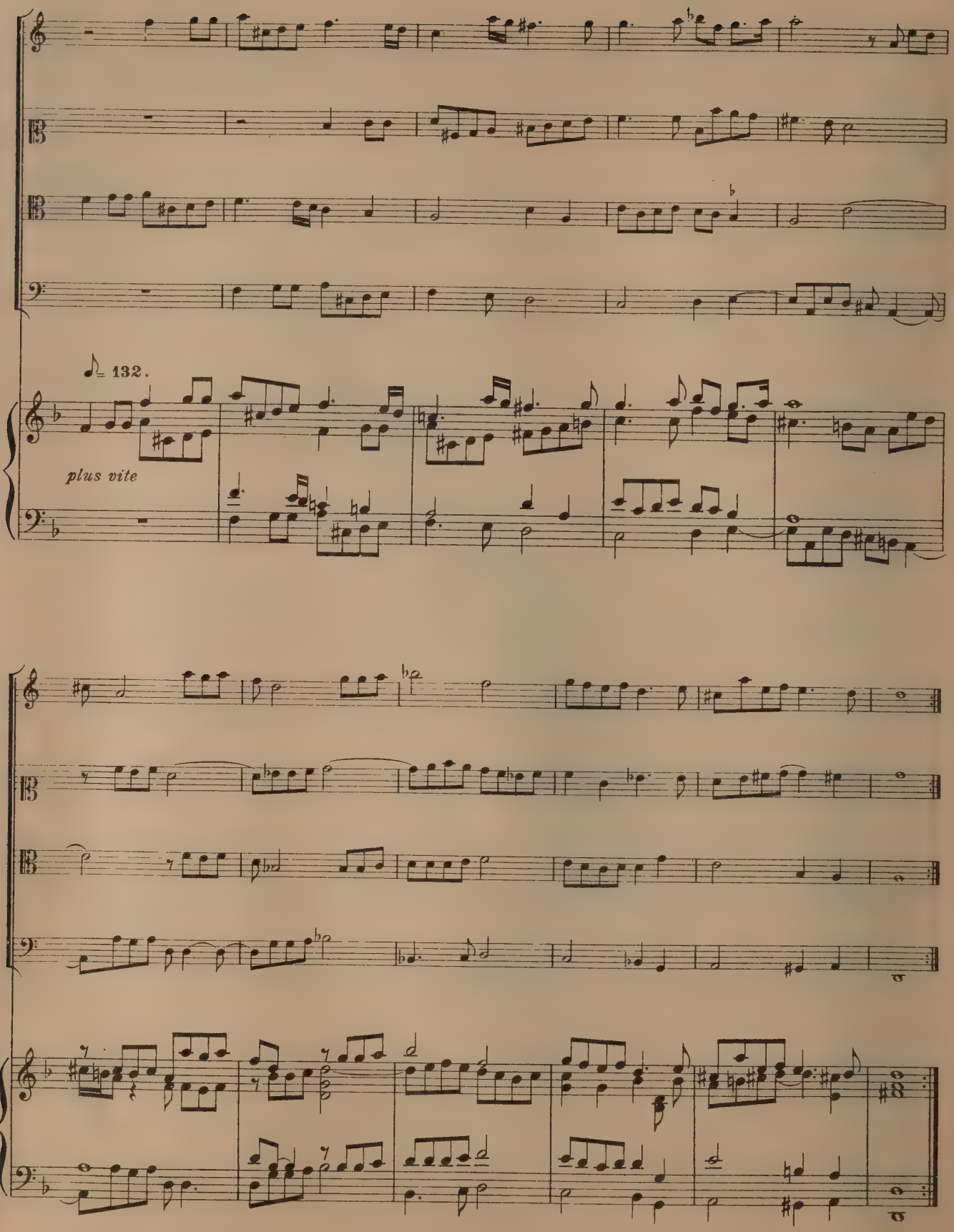
Suite VII

Allemande du Sr de la Croix à 4.

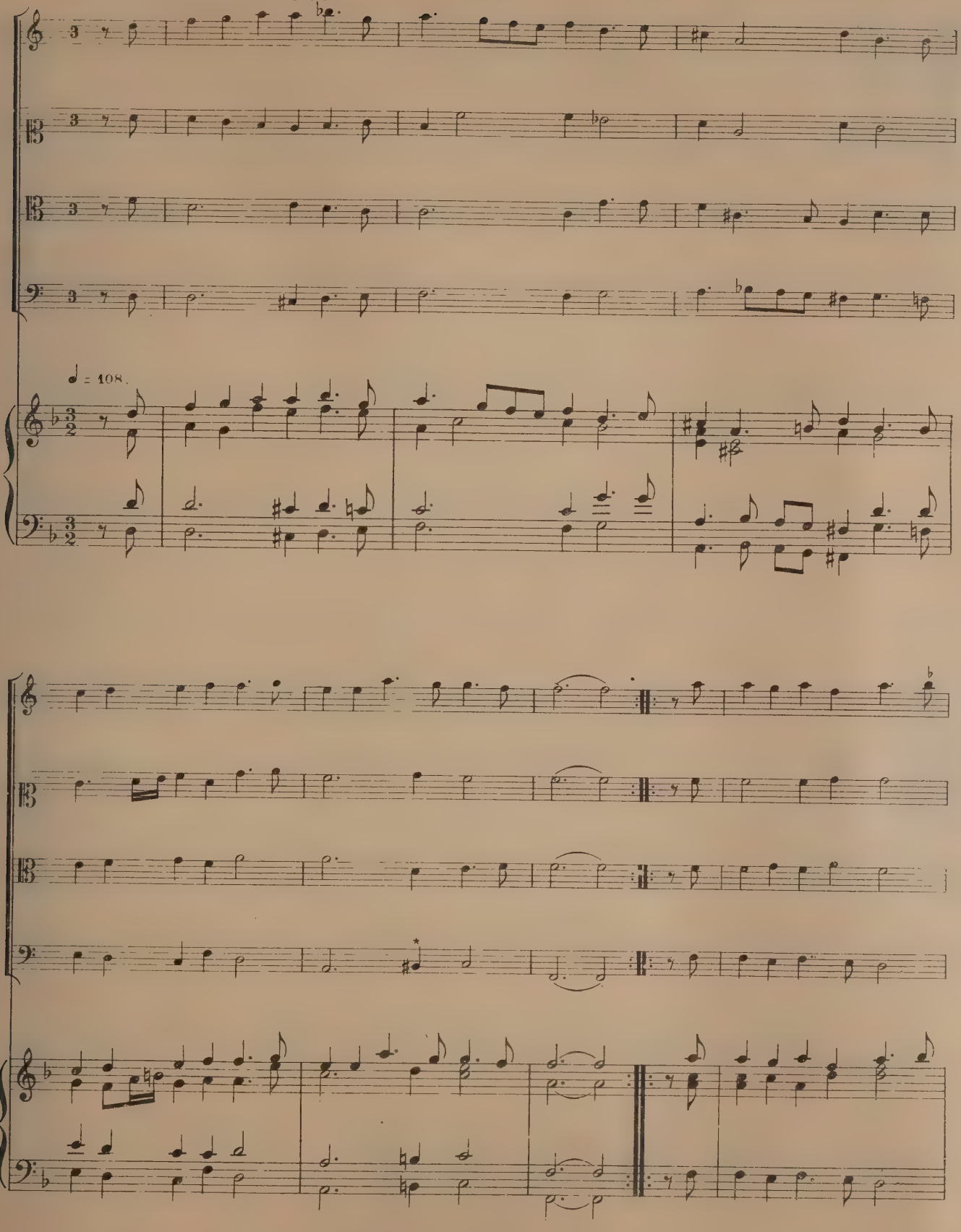


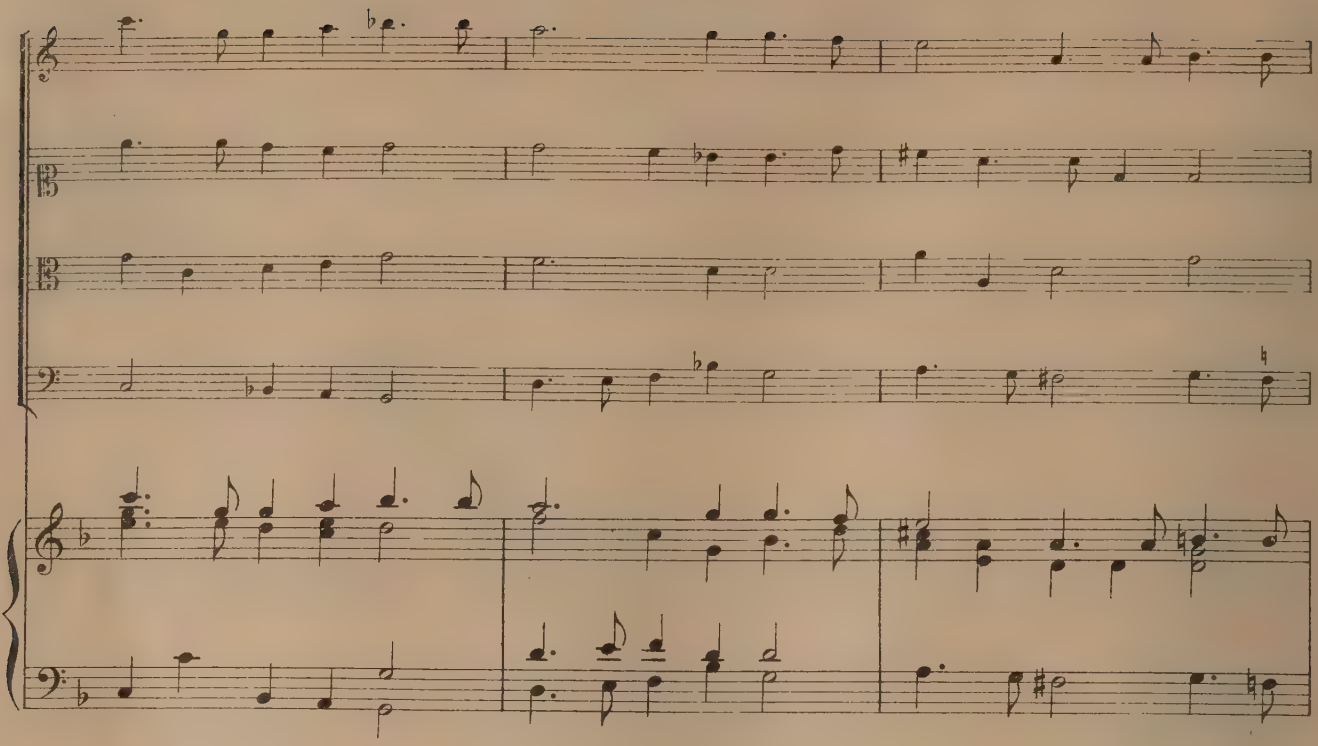


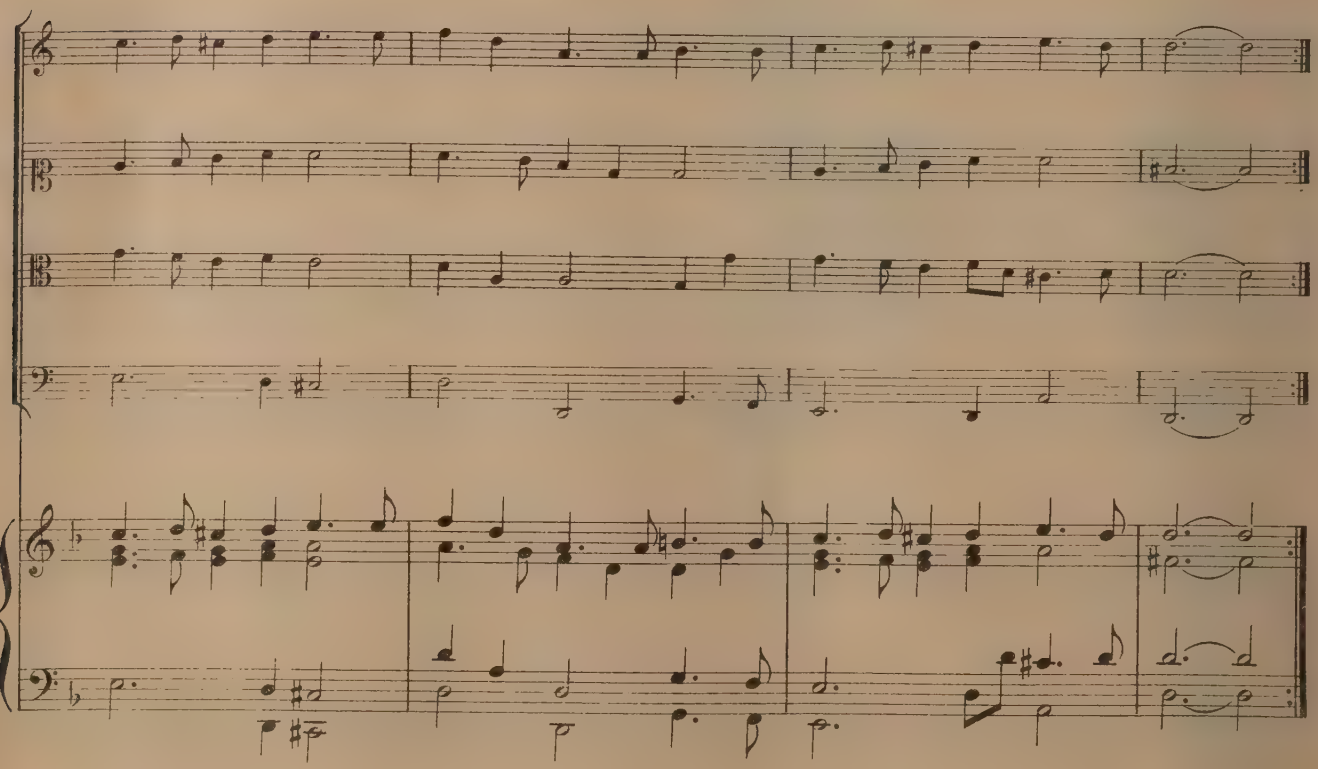

mf
doux en cedant
f
ff


♩= 132.
plus vite

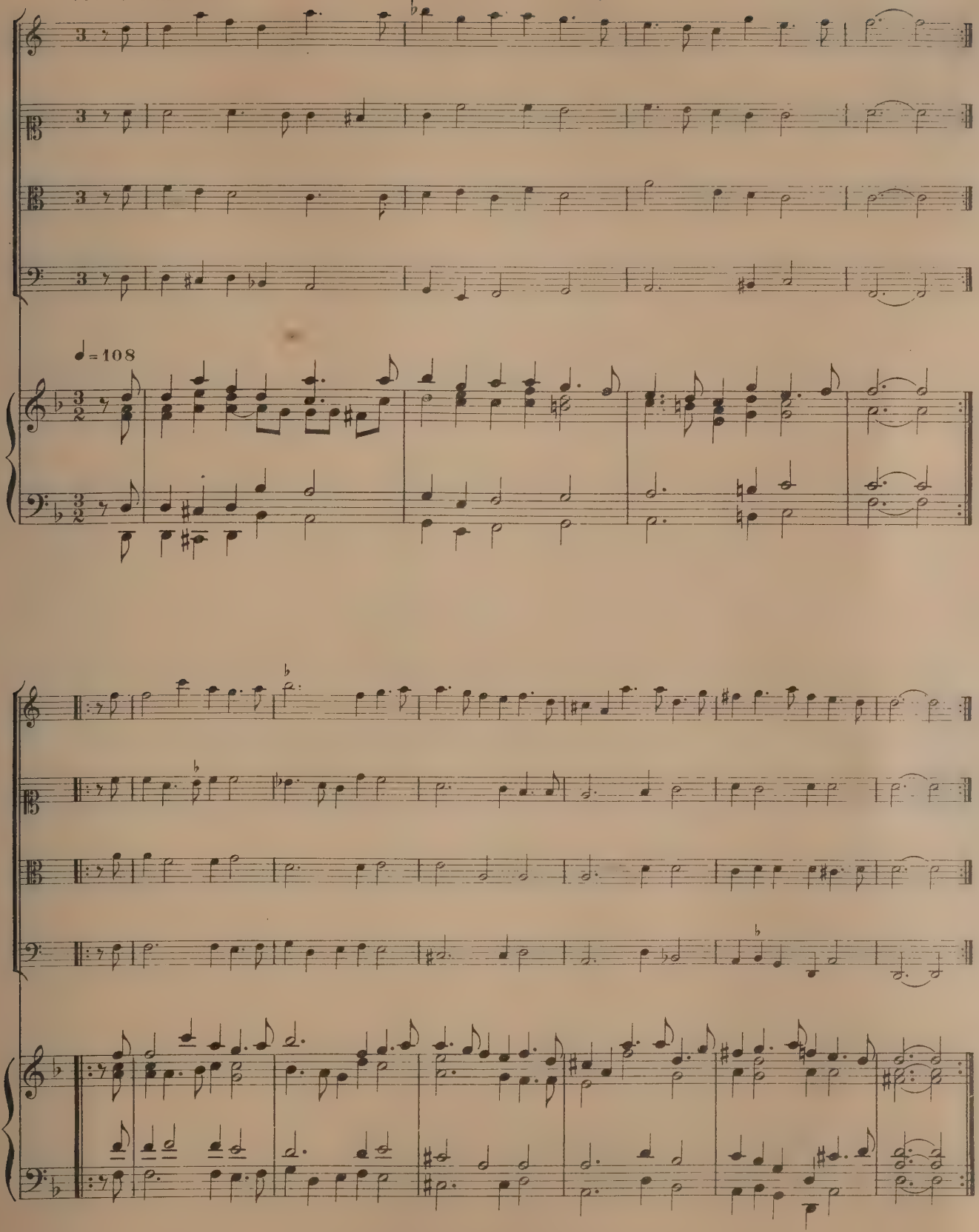
I. Courante en suite.



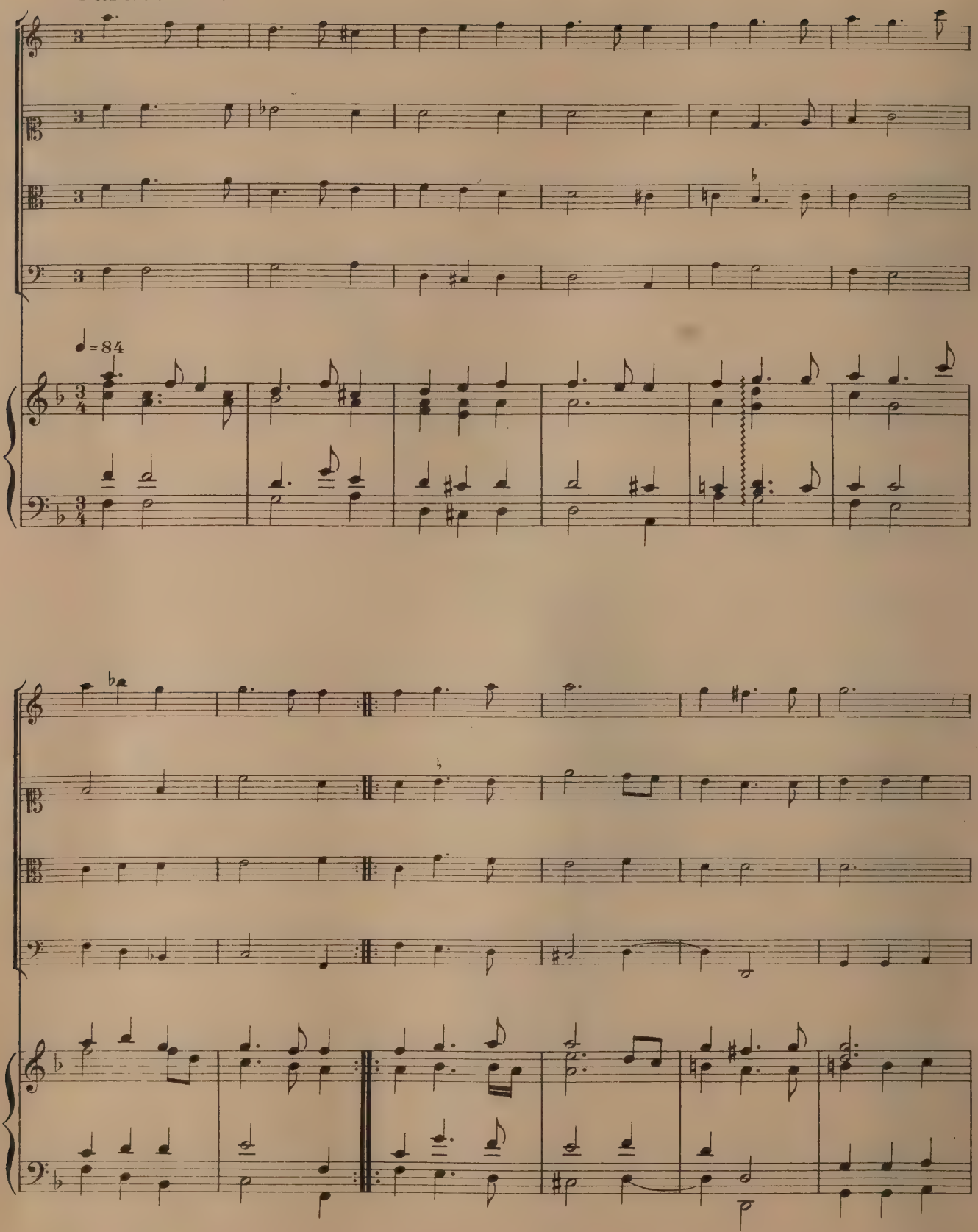


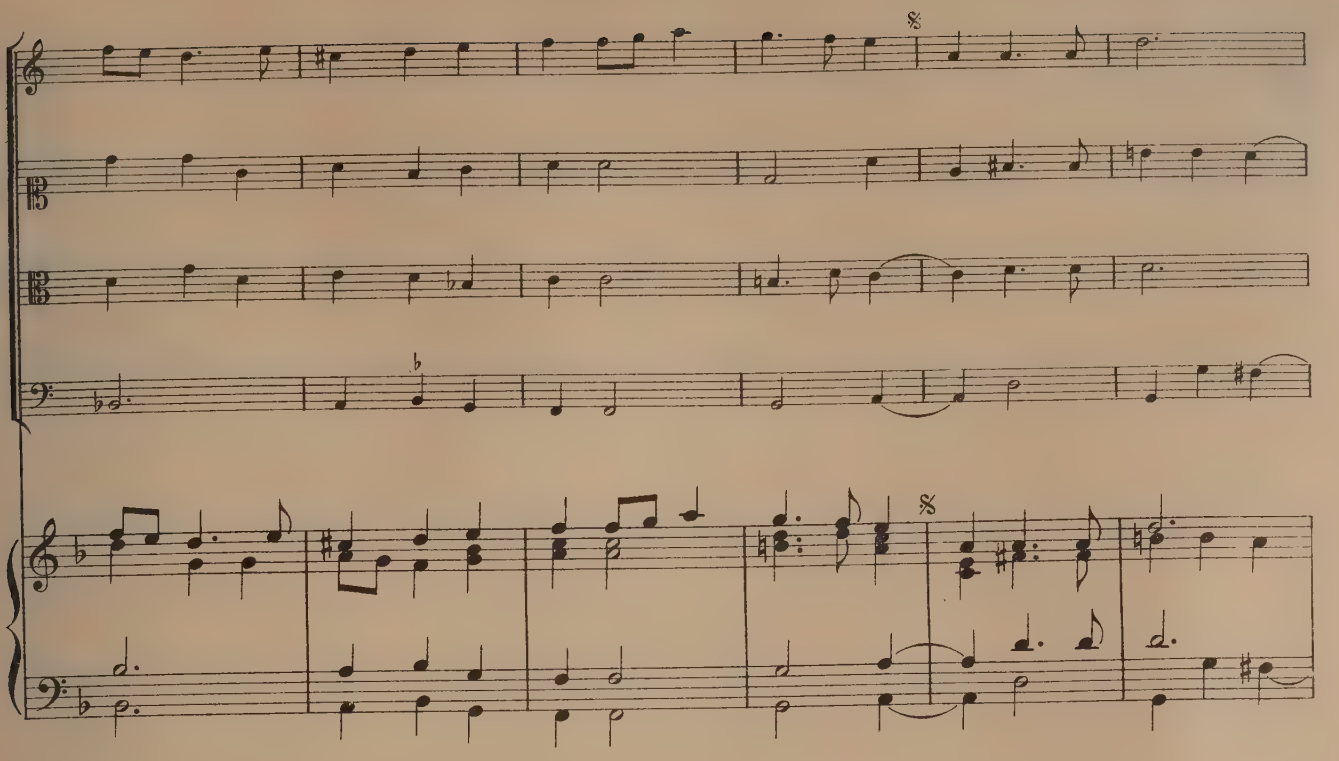


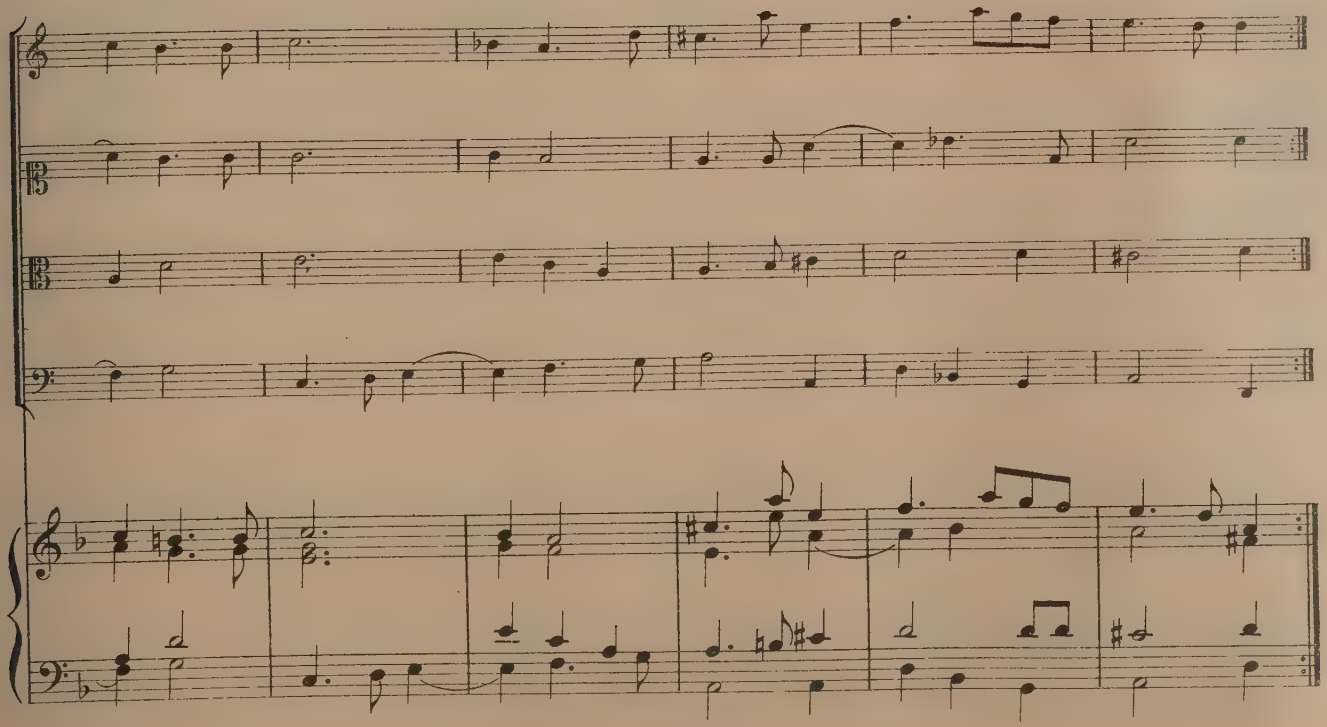
2. Courante.



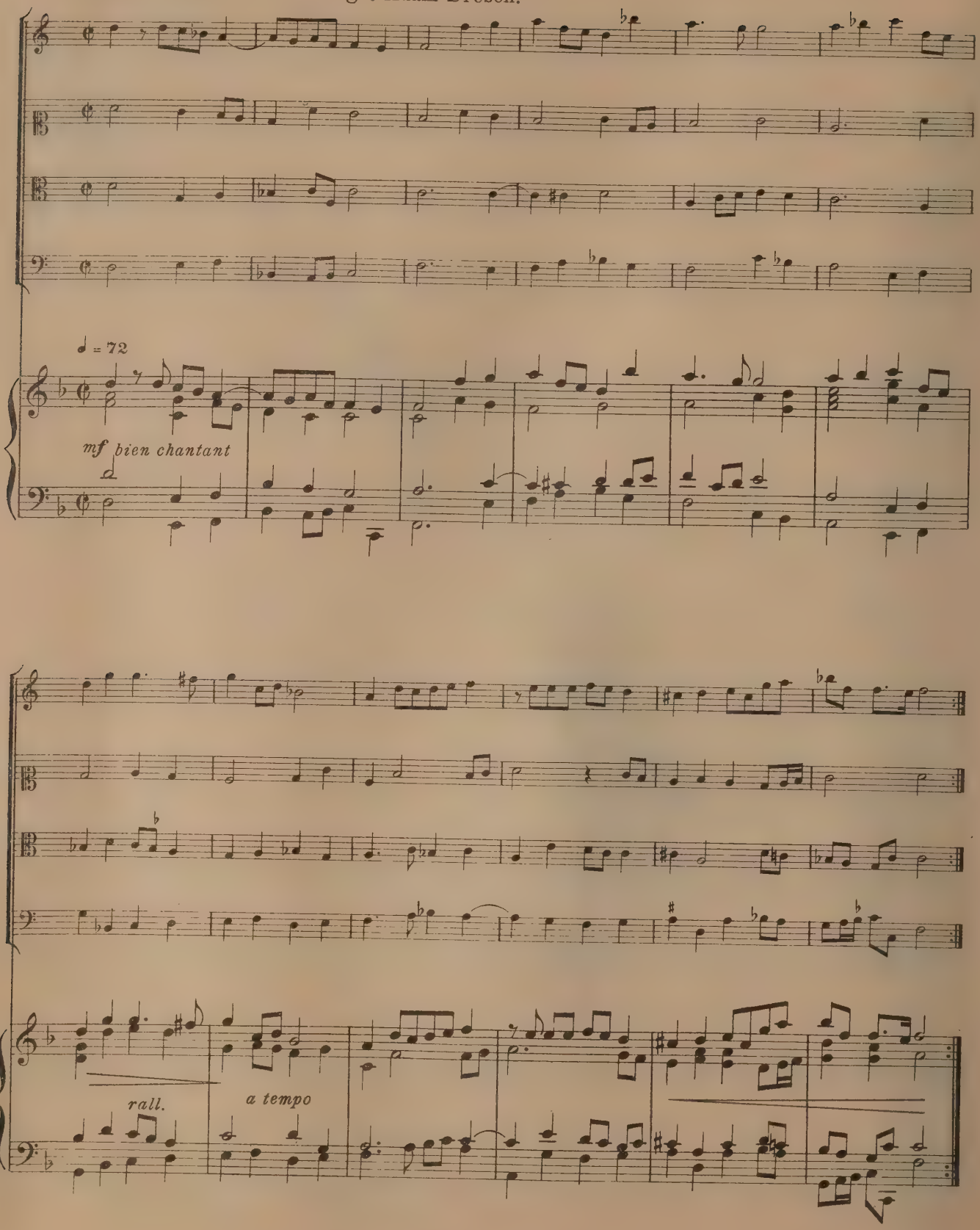
Sarabande.

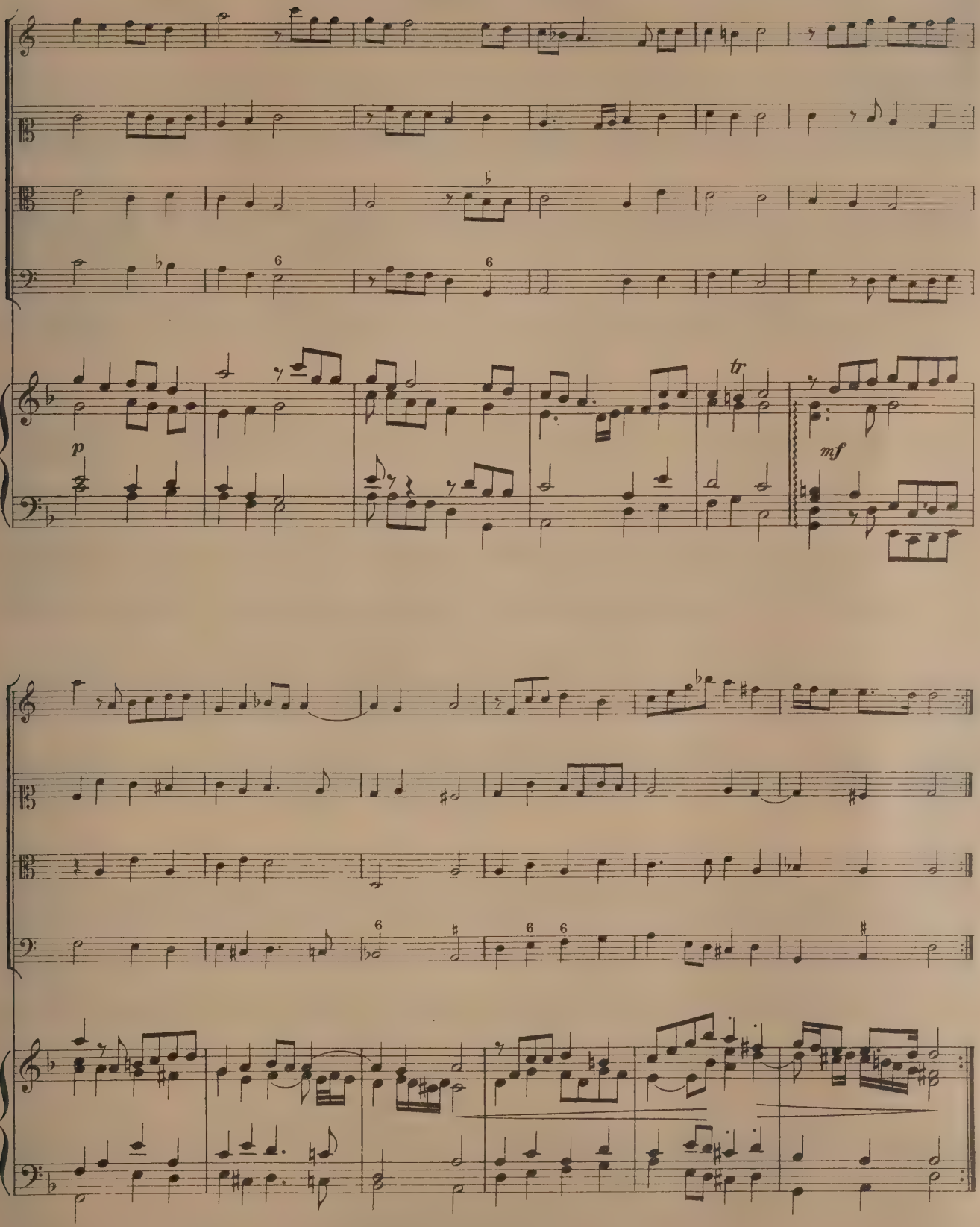




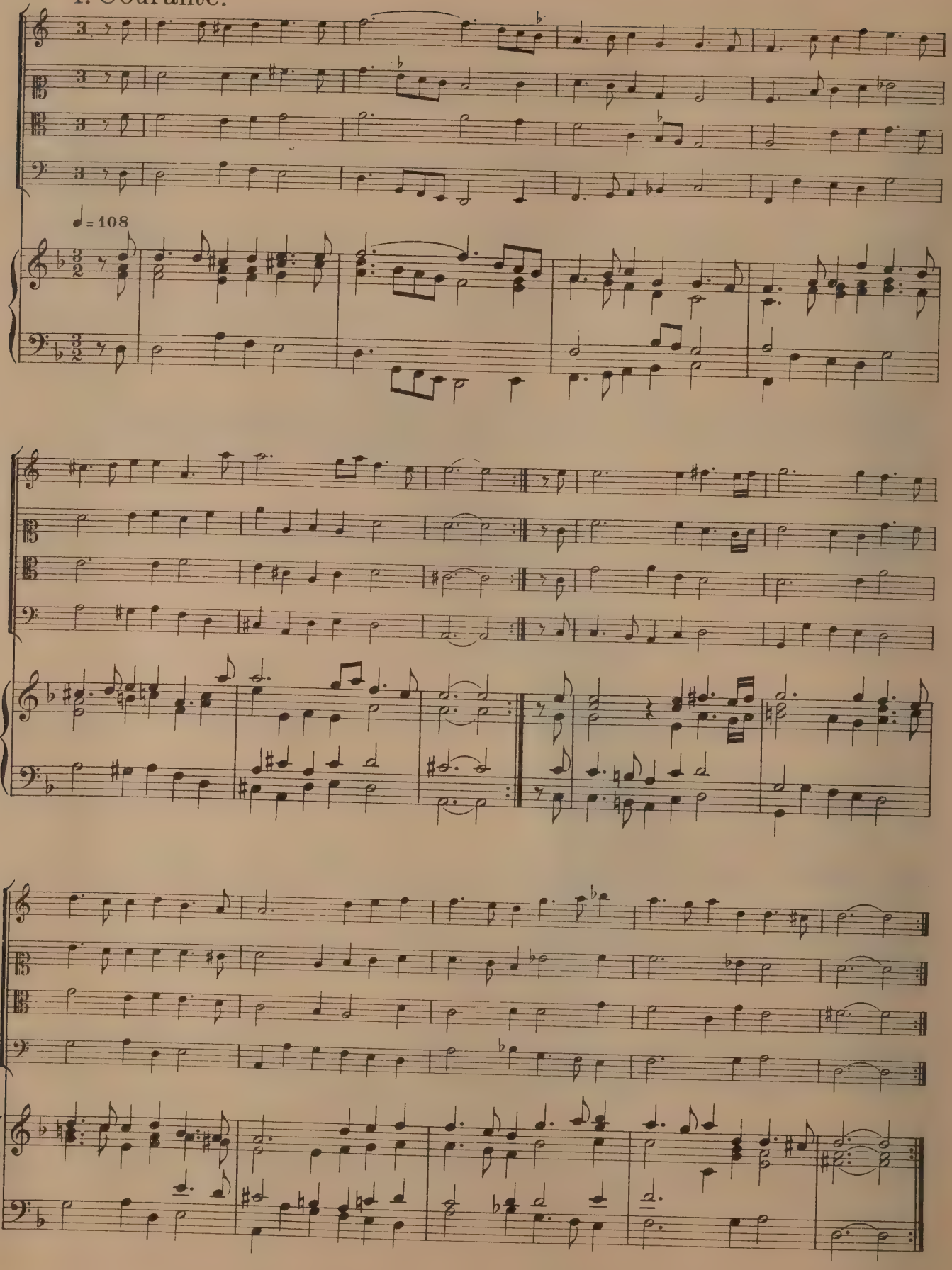


Allemande à 4. Sigr. Adam Dresen.

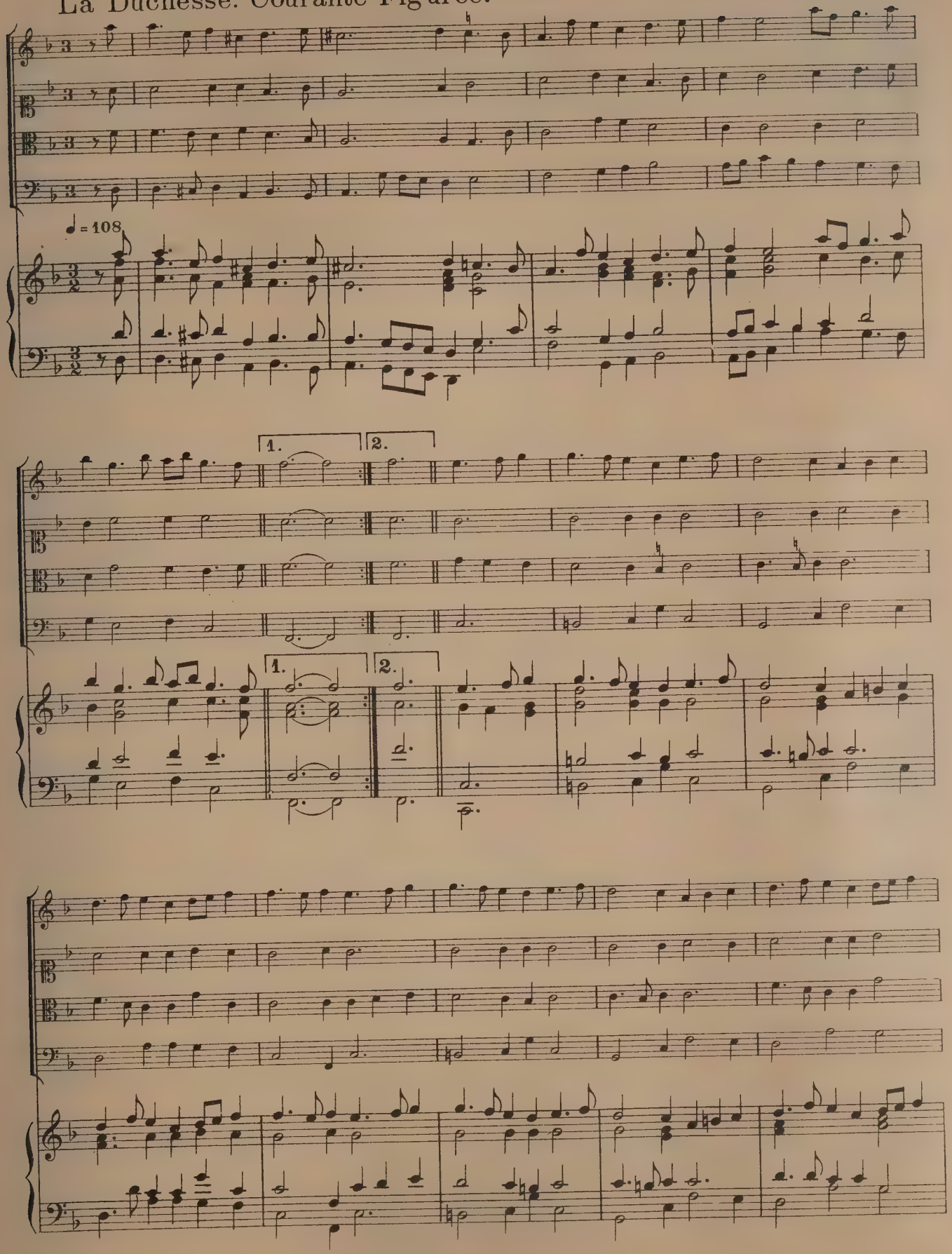



tr
p
mf

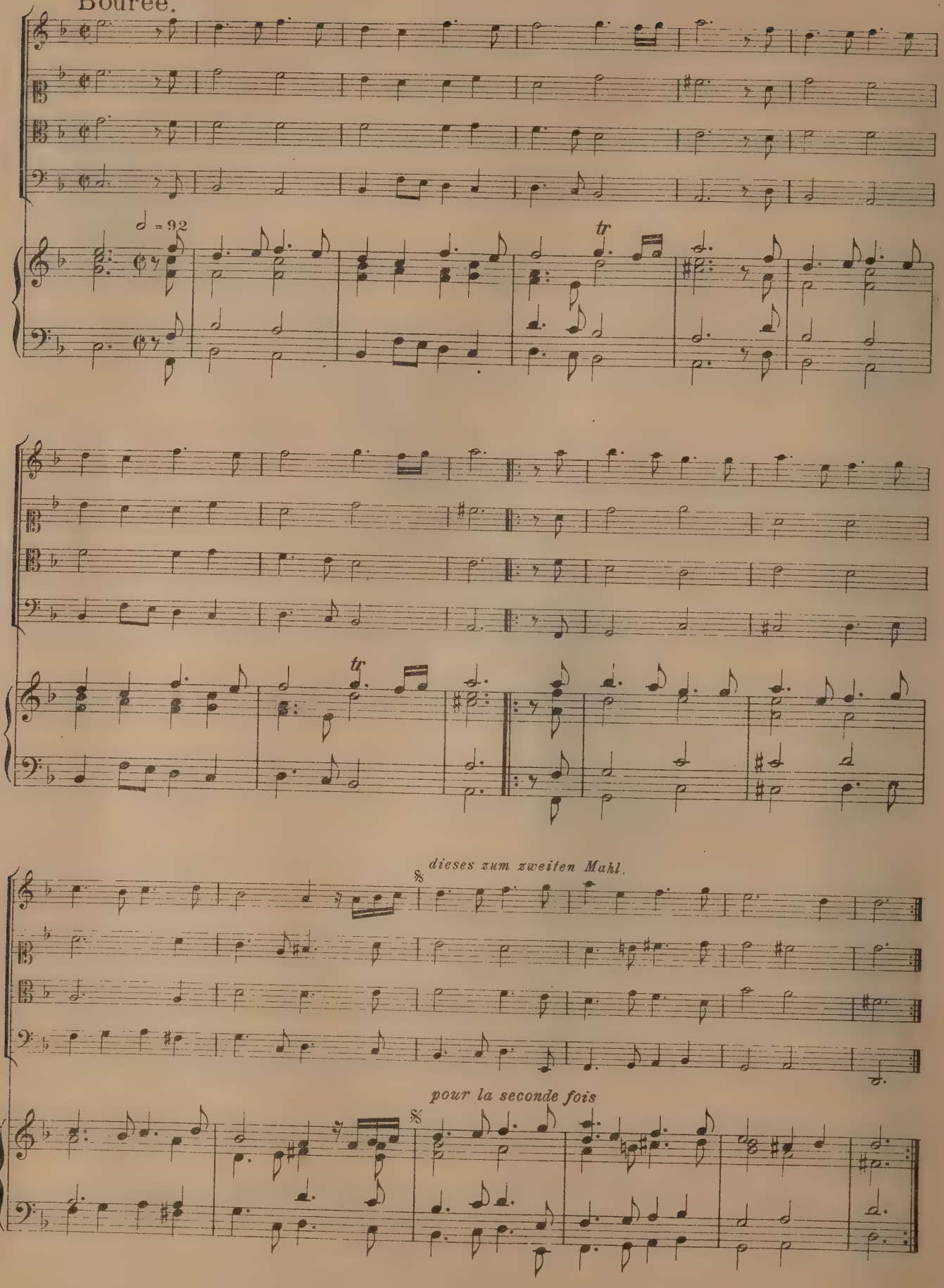
1. Courante.



La Duchesse. Courante Figurée.

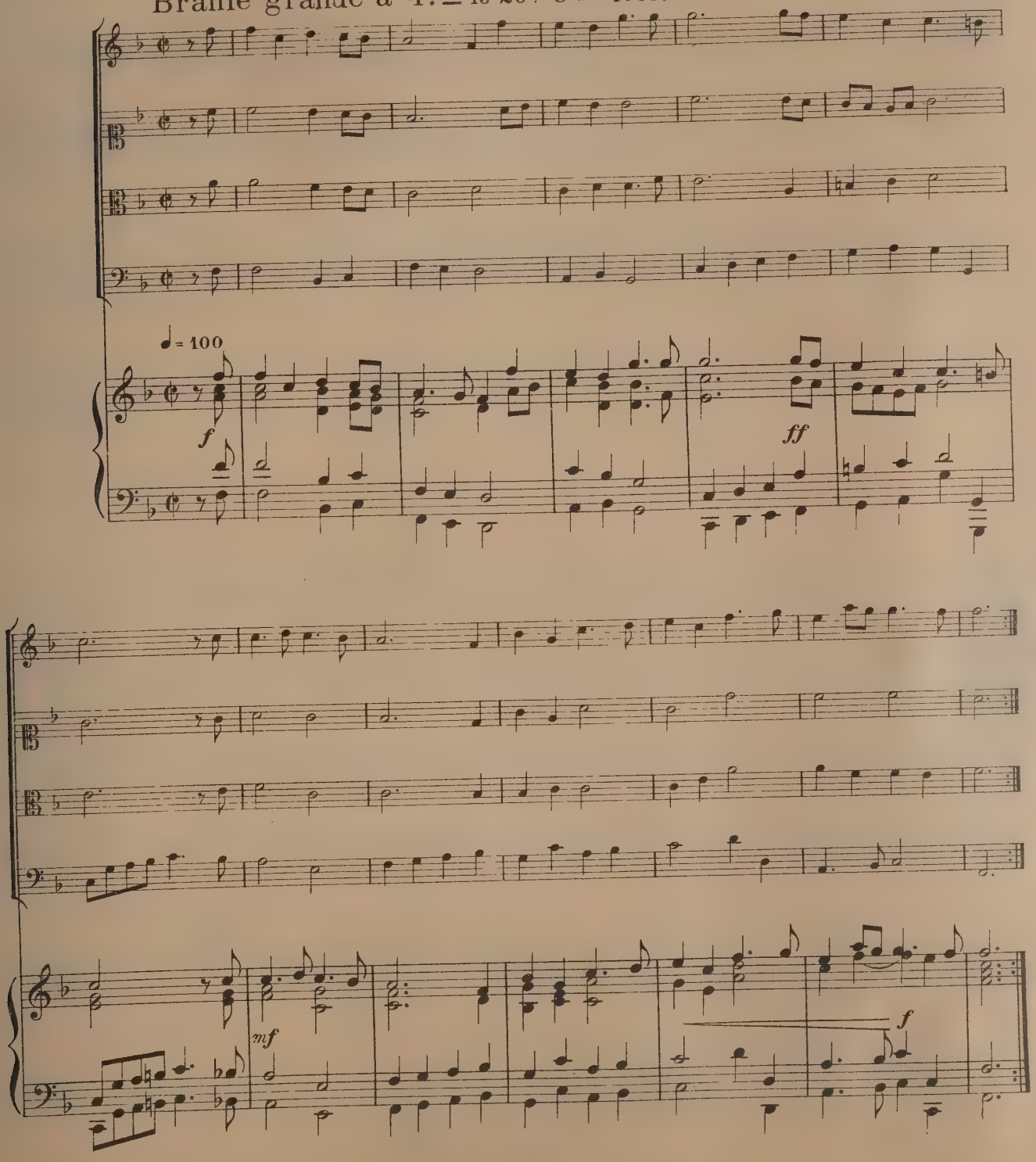


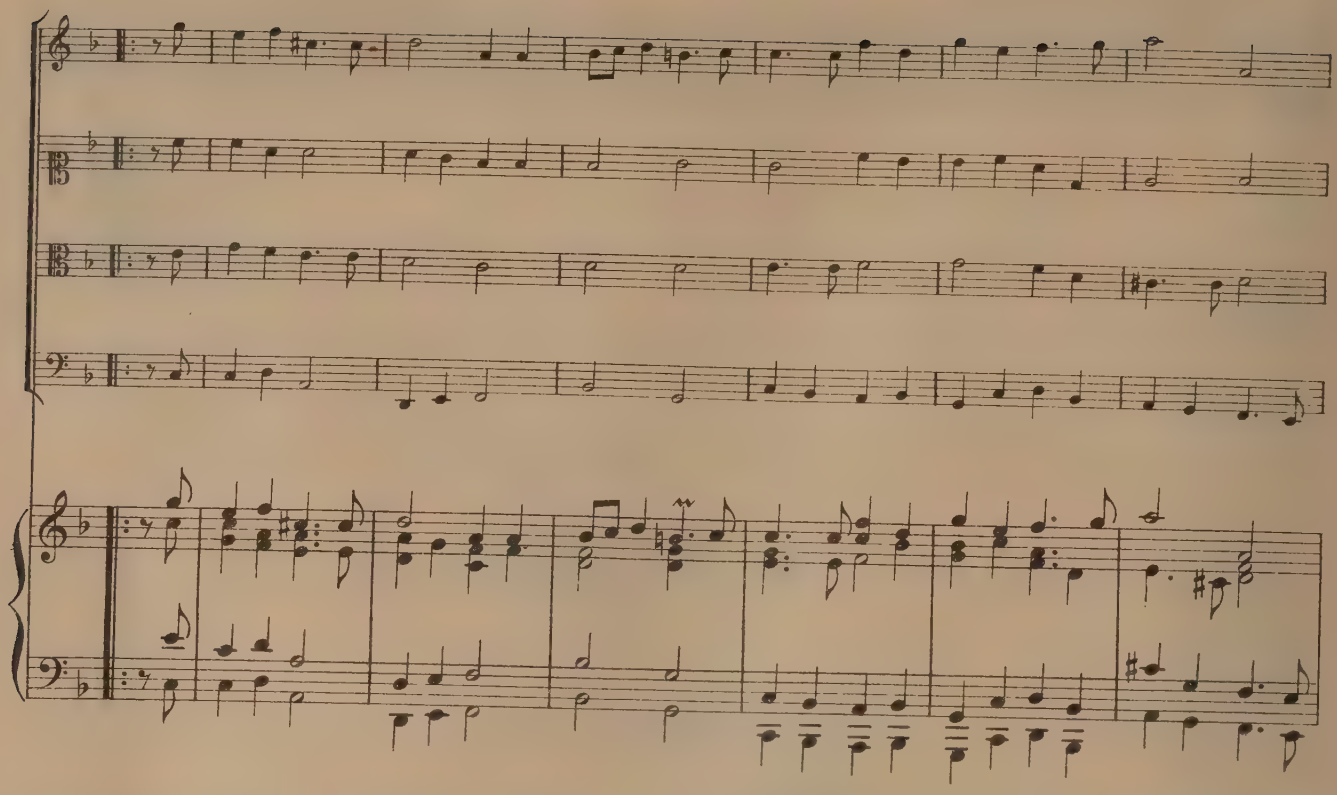
Bourée.

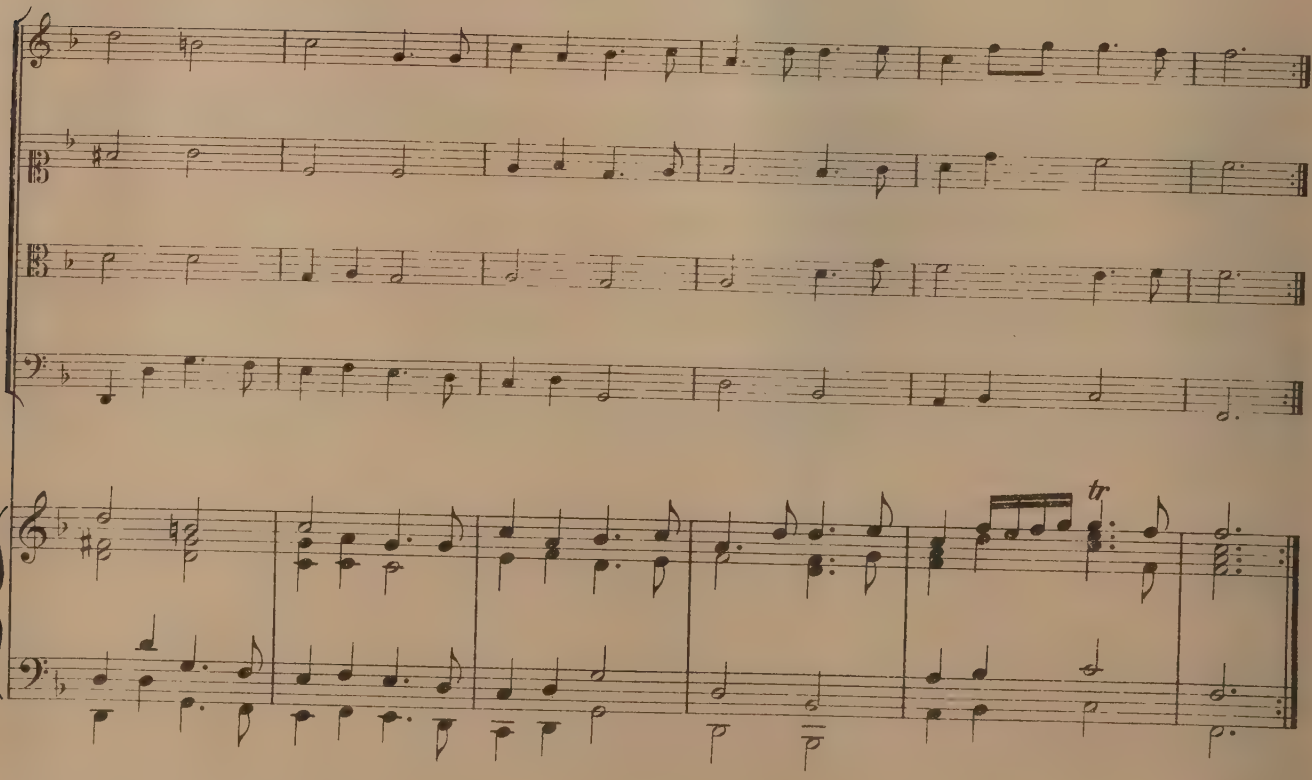


Suite VIII

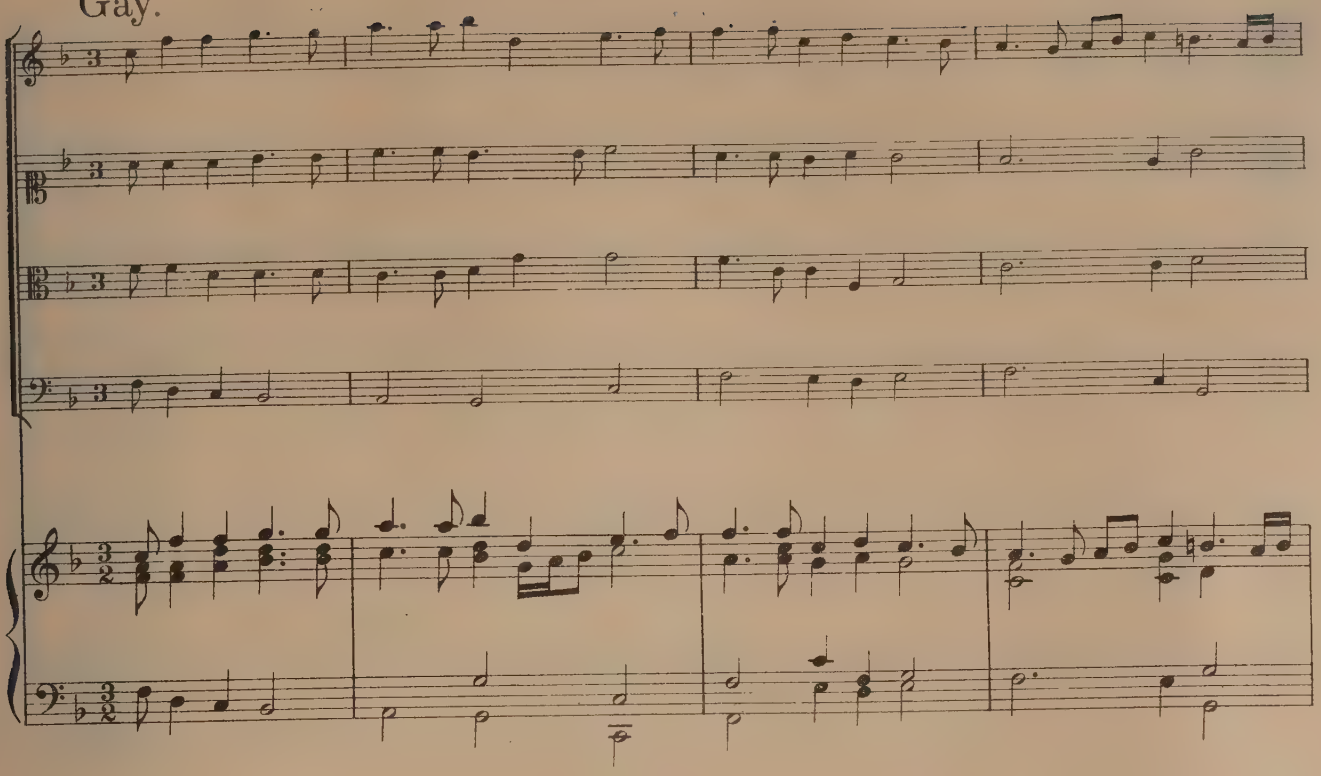
Branle grande à 4. — le 20. 8bris 1668.

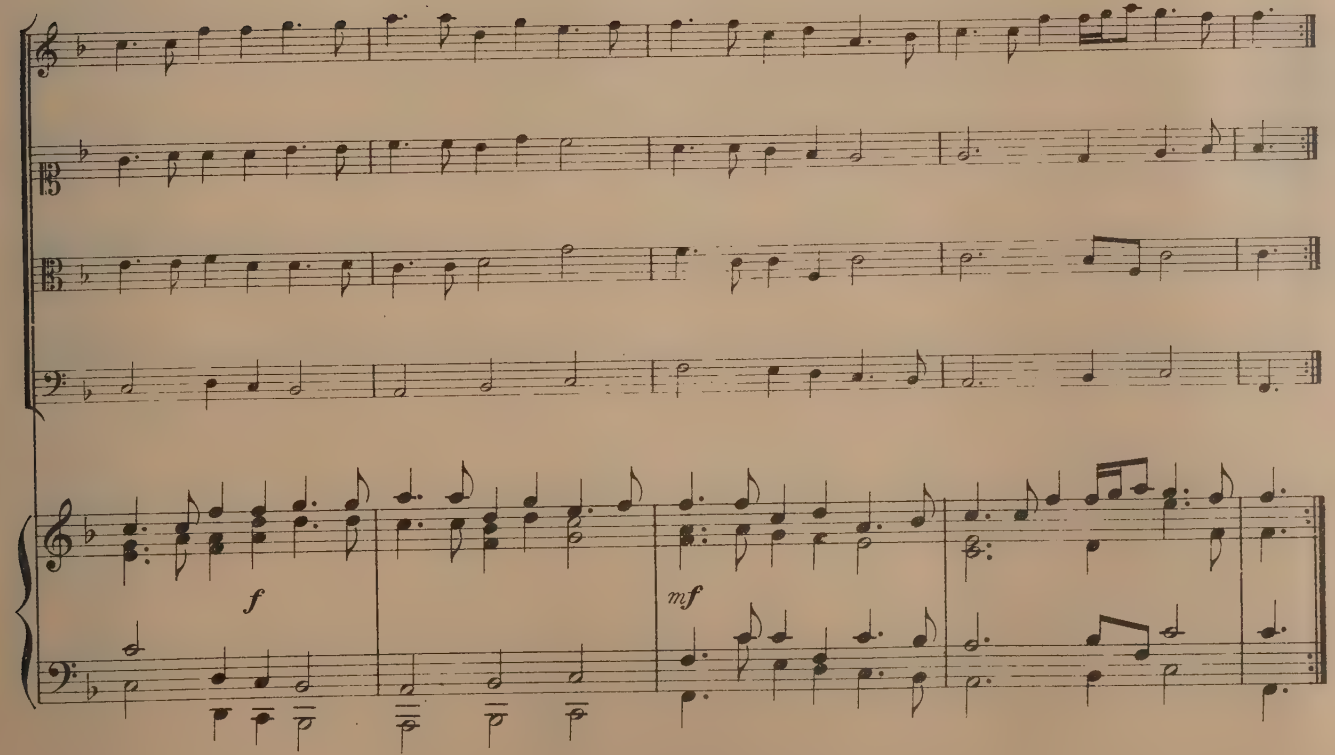


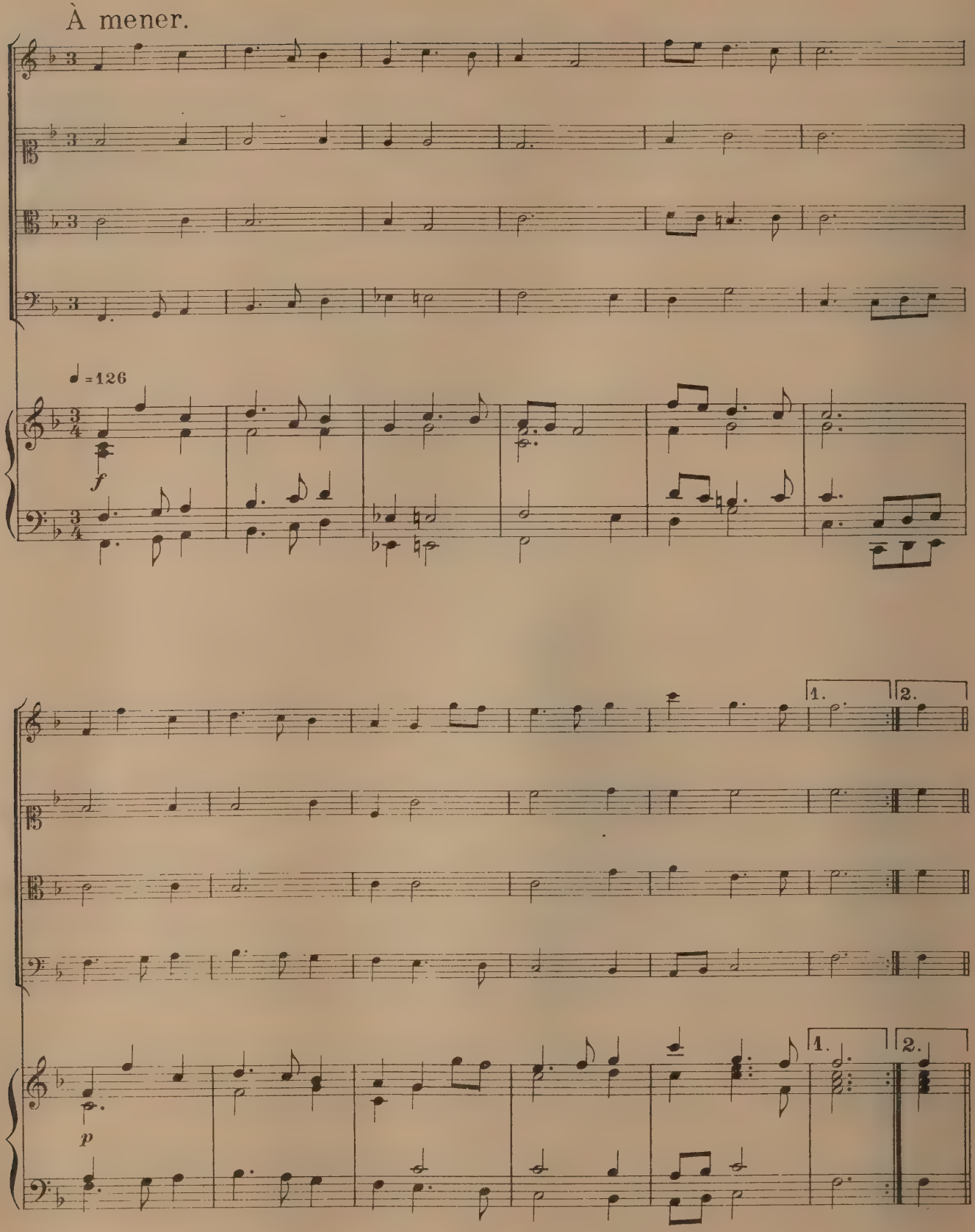


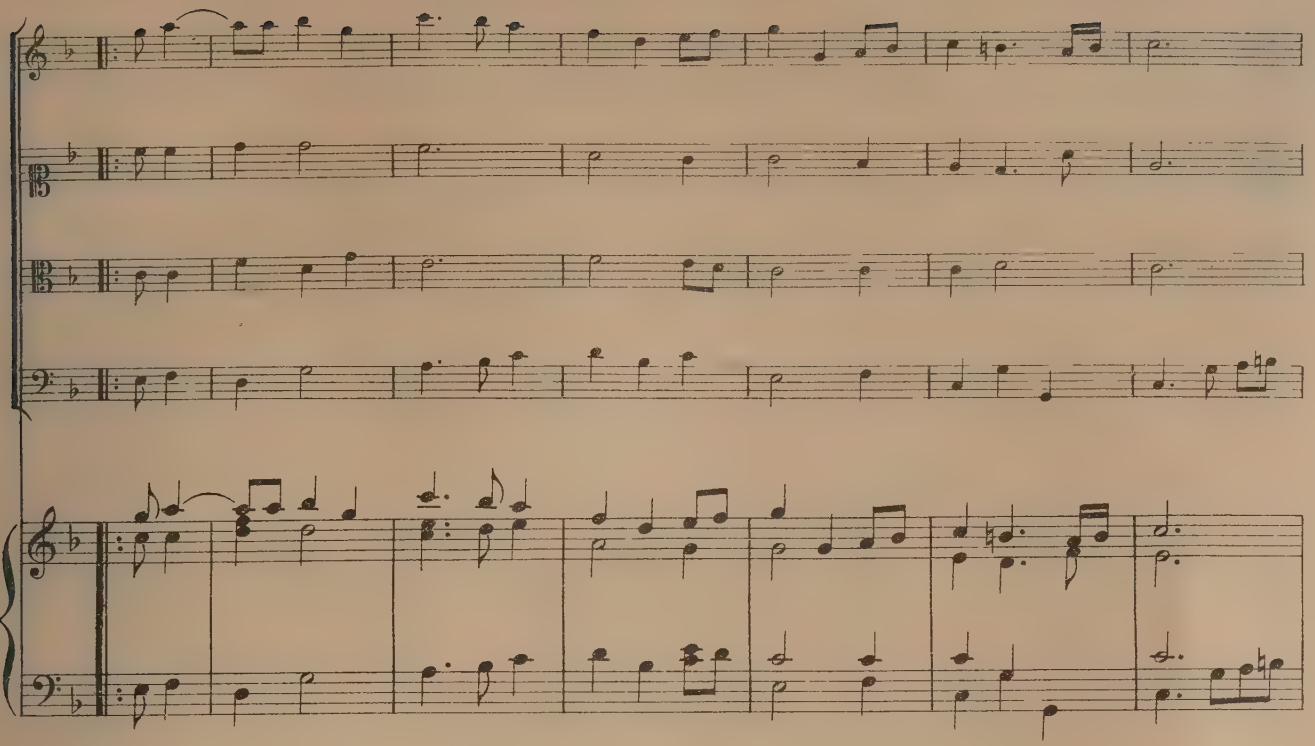

tr

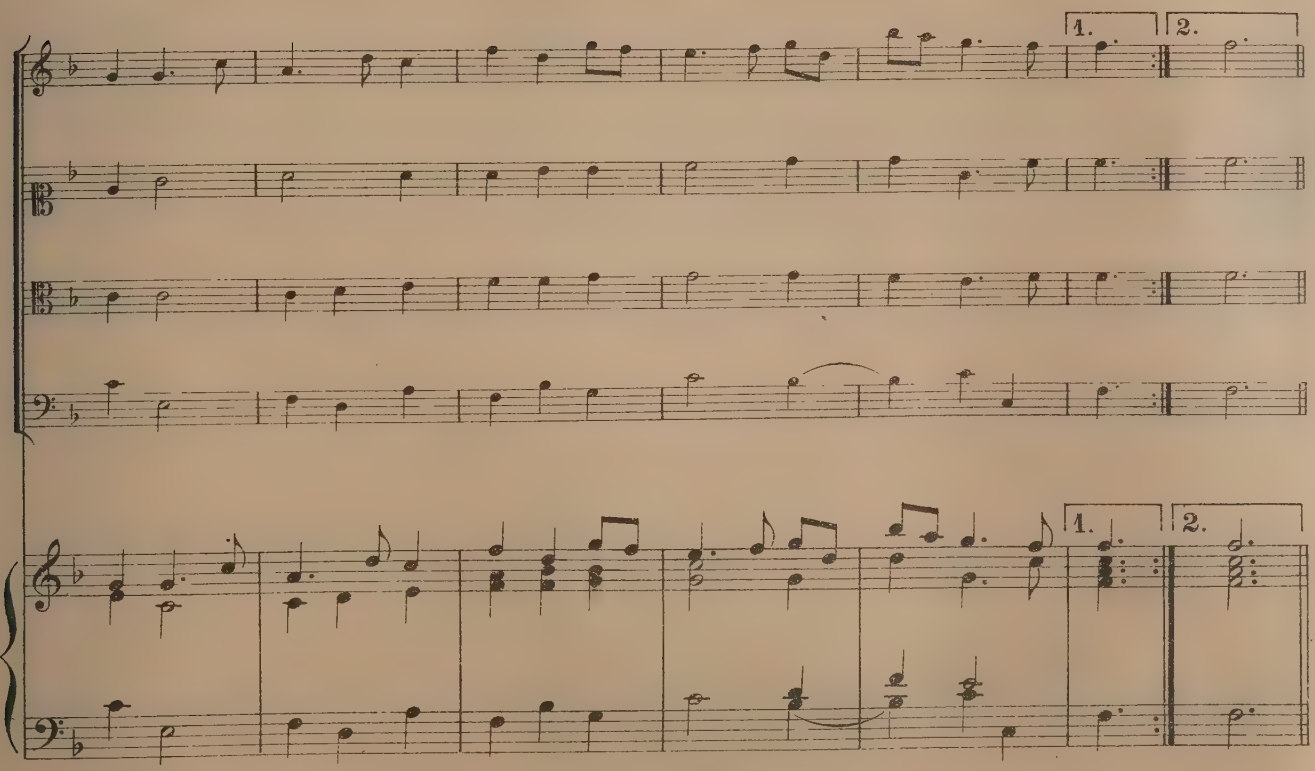
Gay.



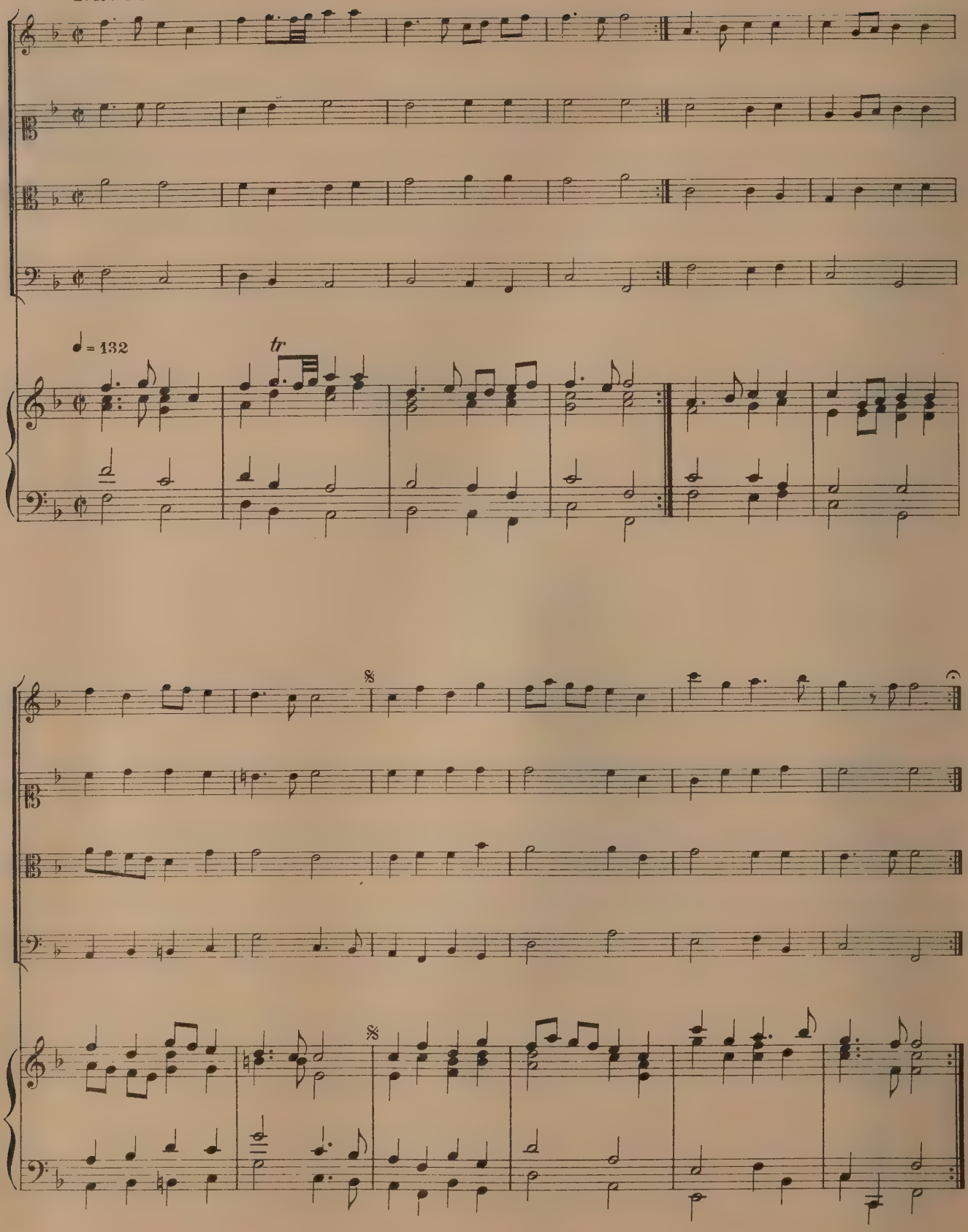



À mener.
♩=126
f
1.
2.
p
1.
2.

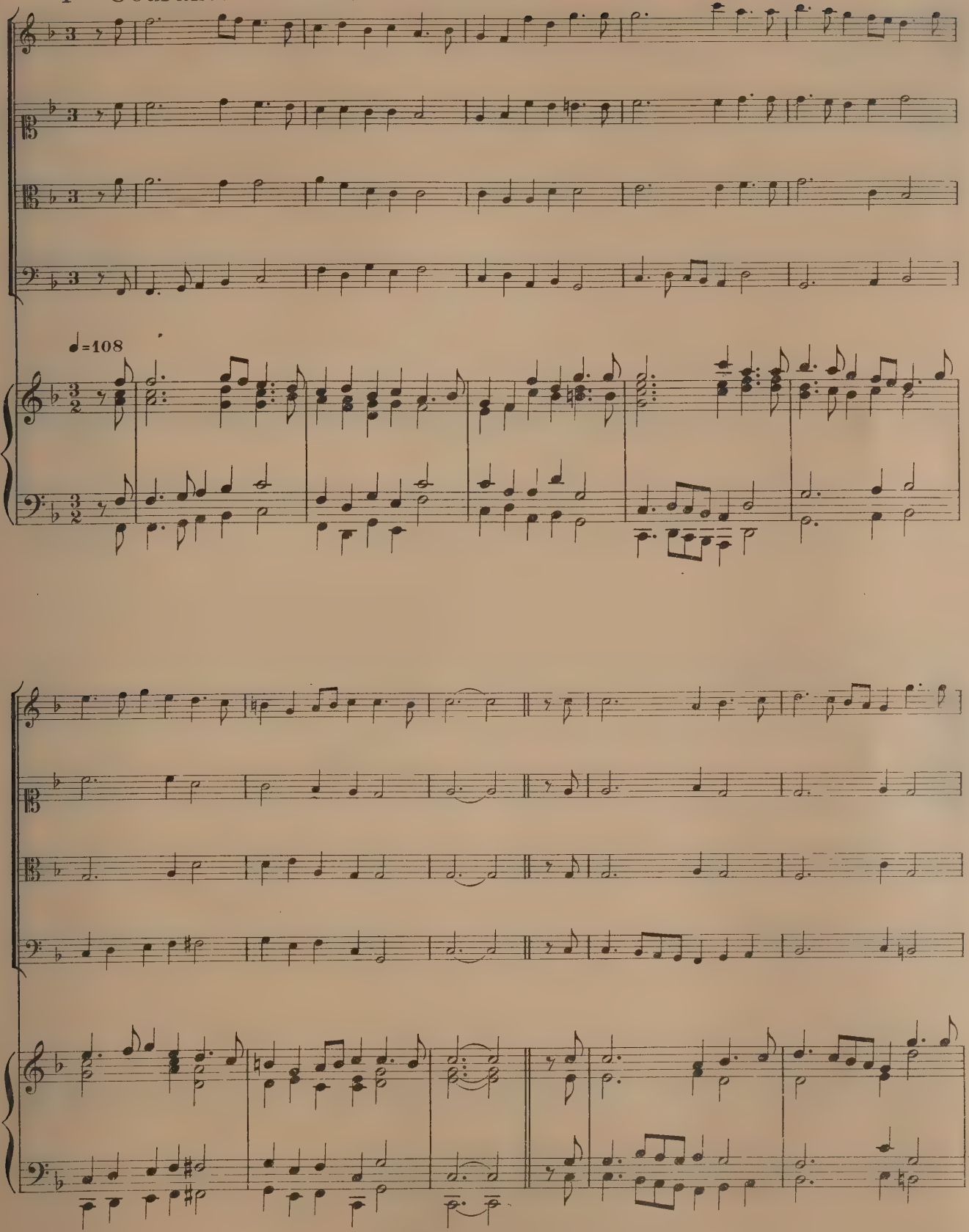


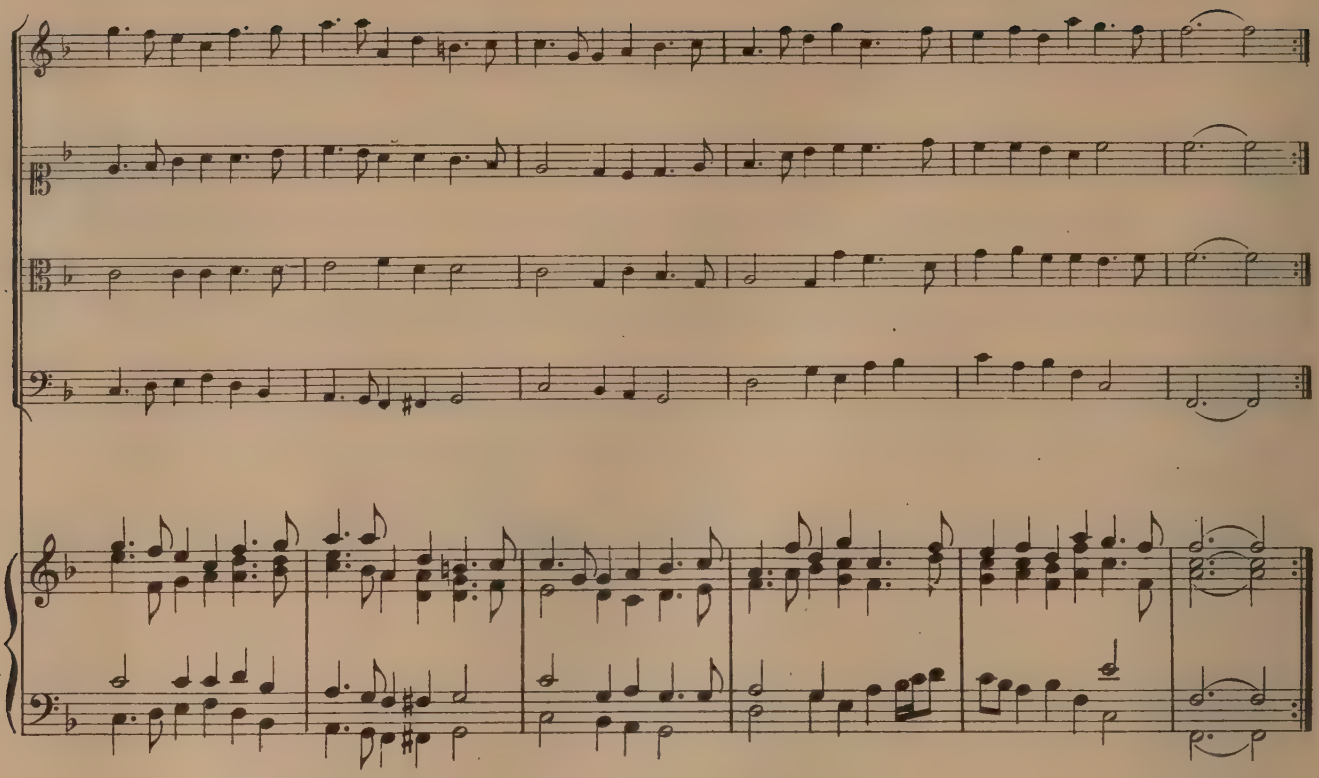

1.
2.
1.
2.

Gavotte.

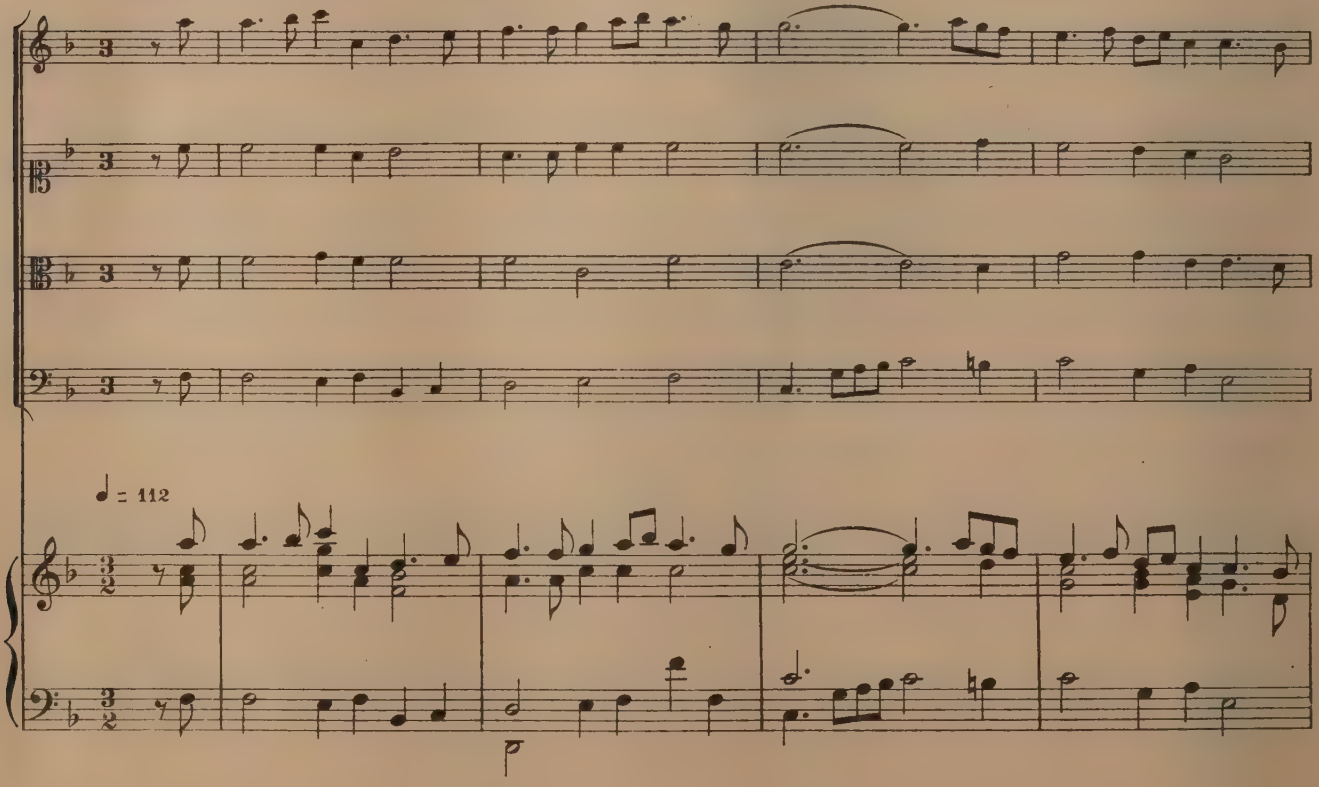


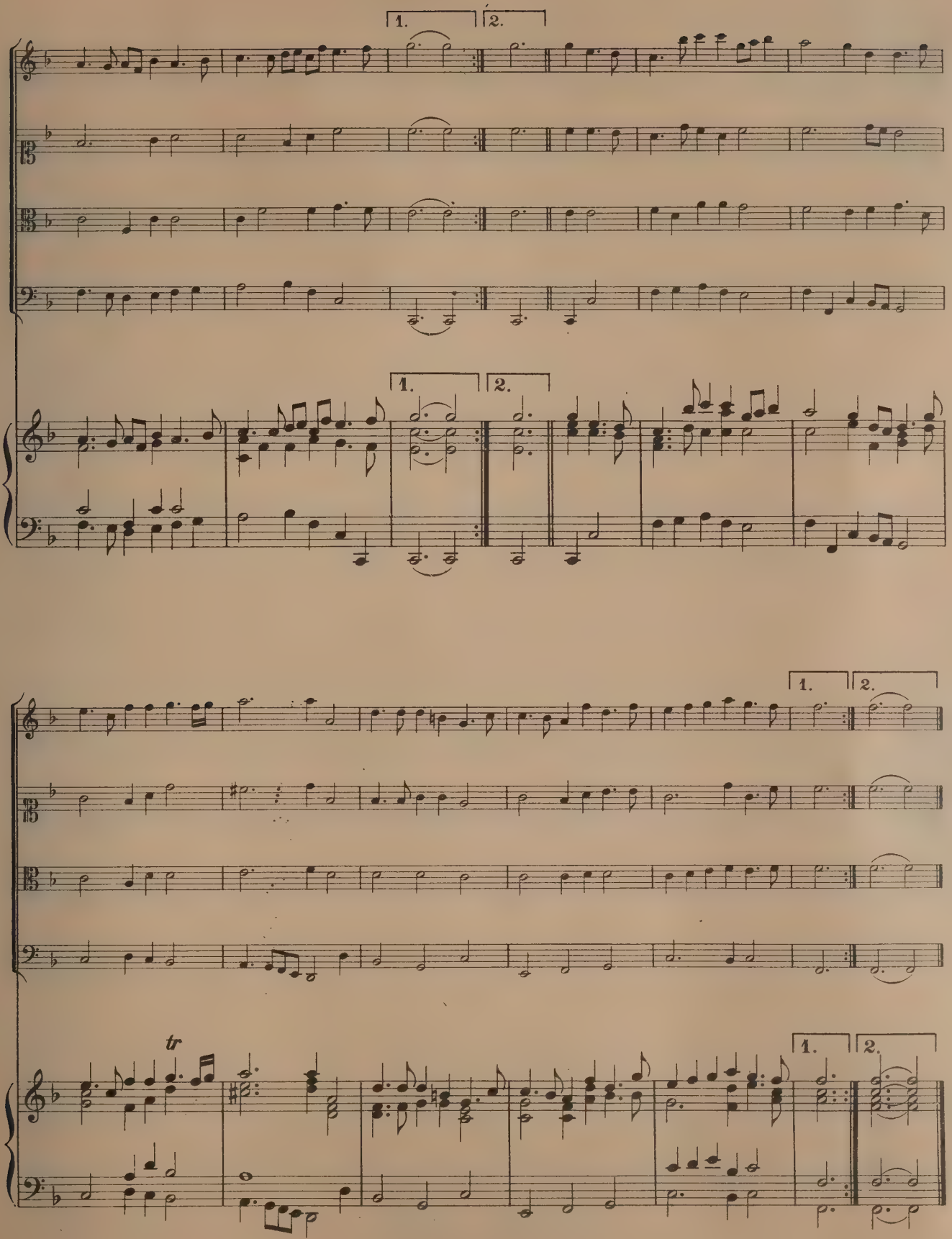
1ere Courante en suite.





2ieme Courante.




1.
2.
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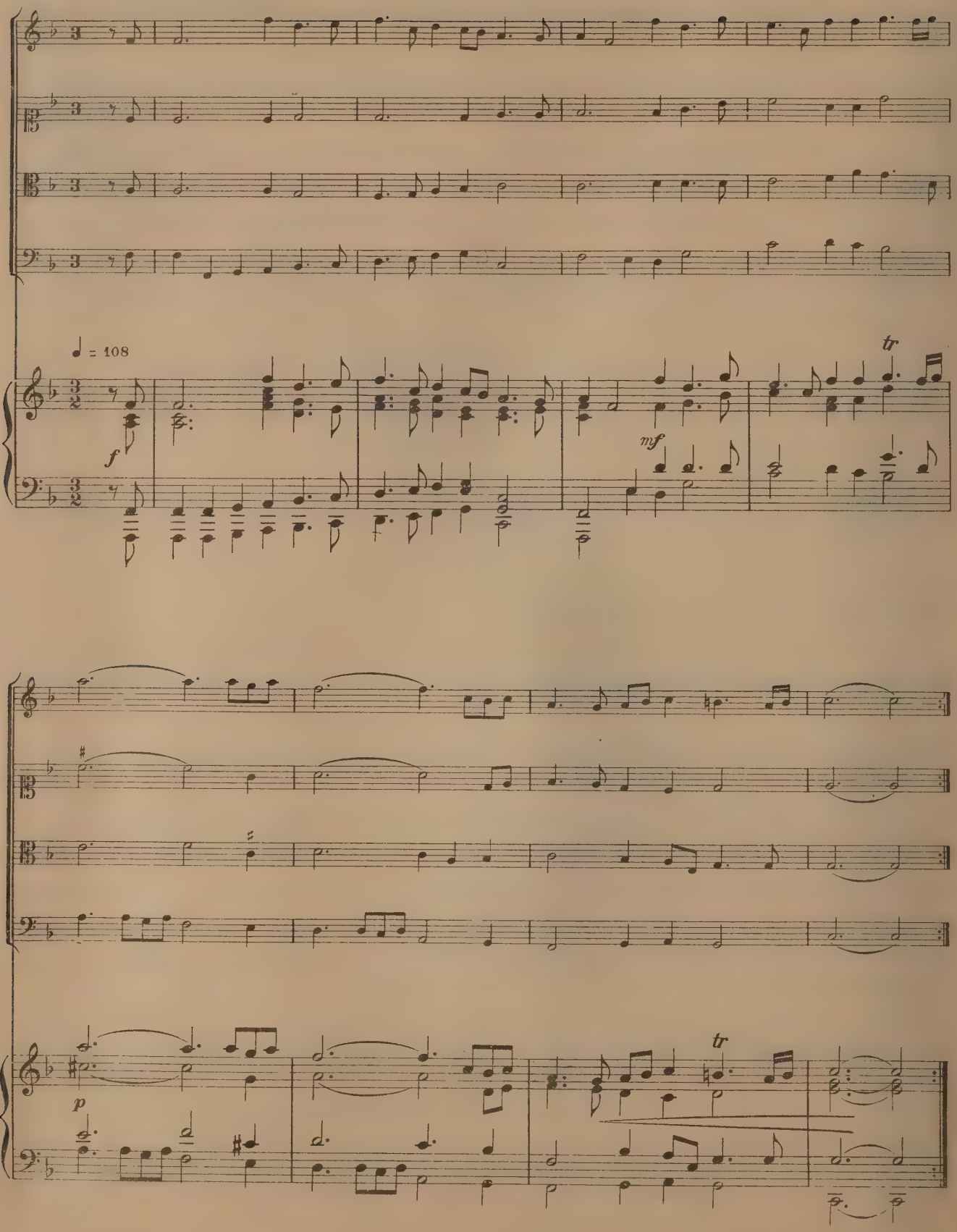
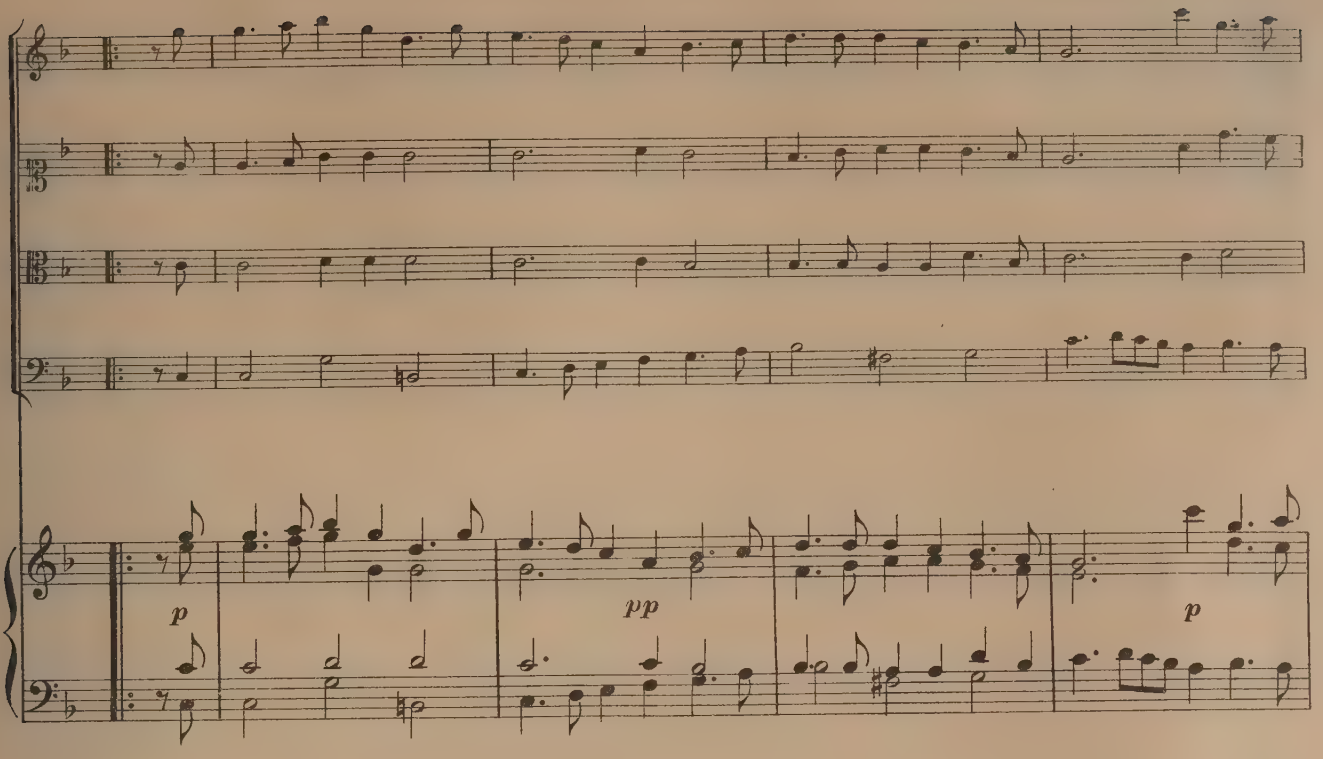
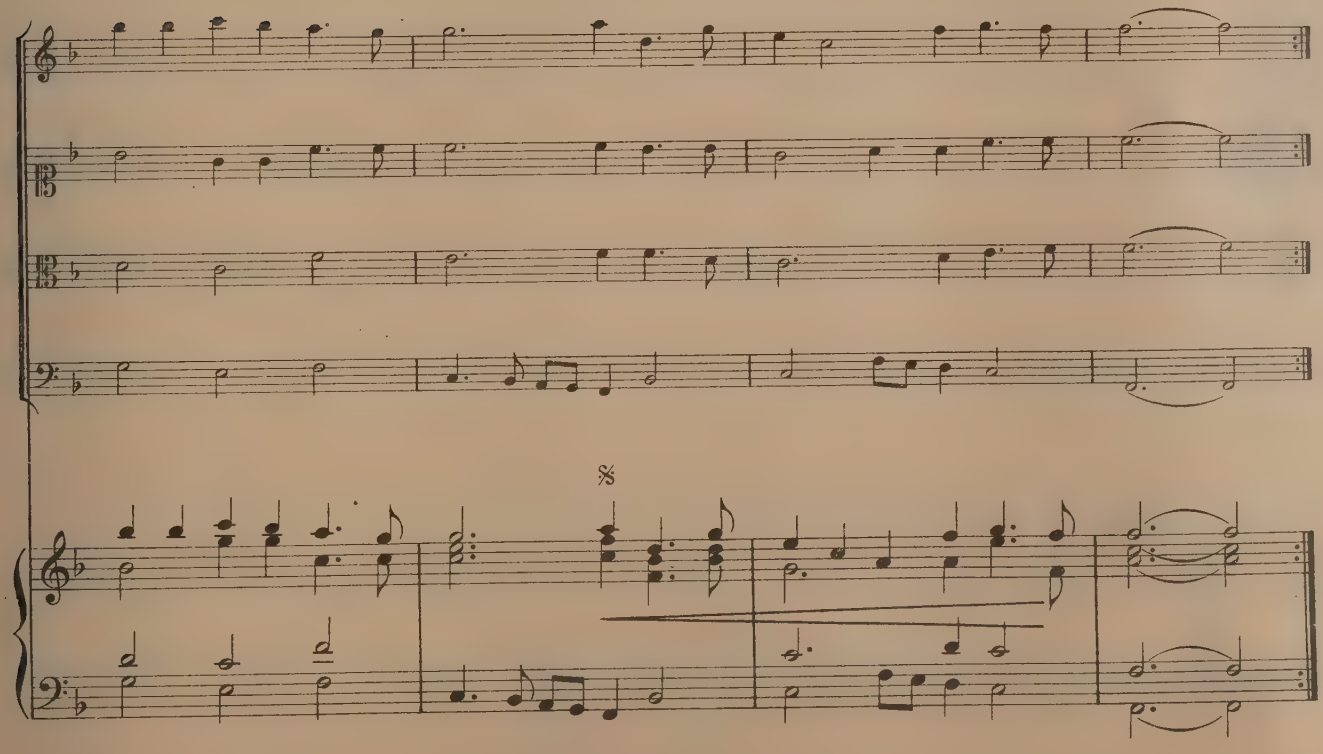
tr
1.
2.

3ième Courante.

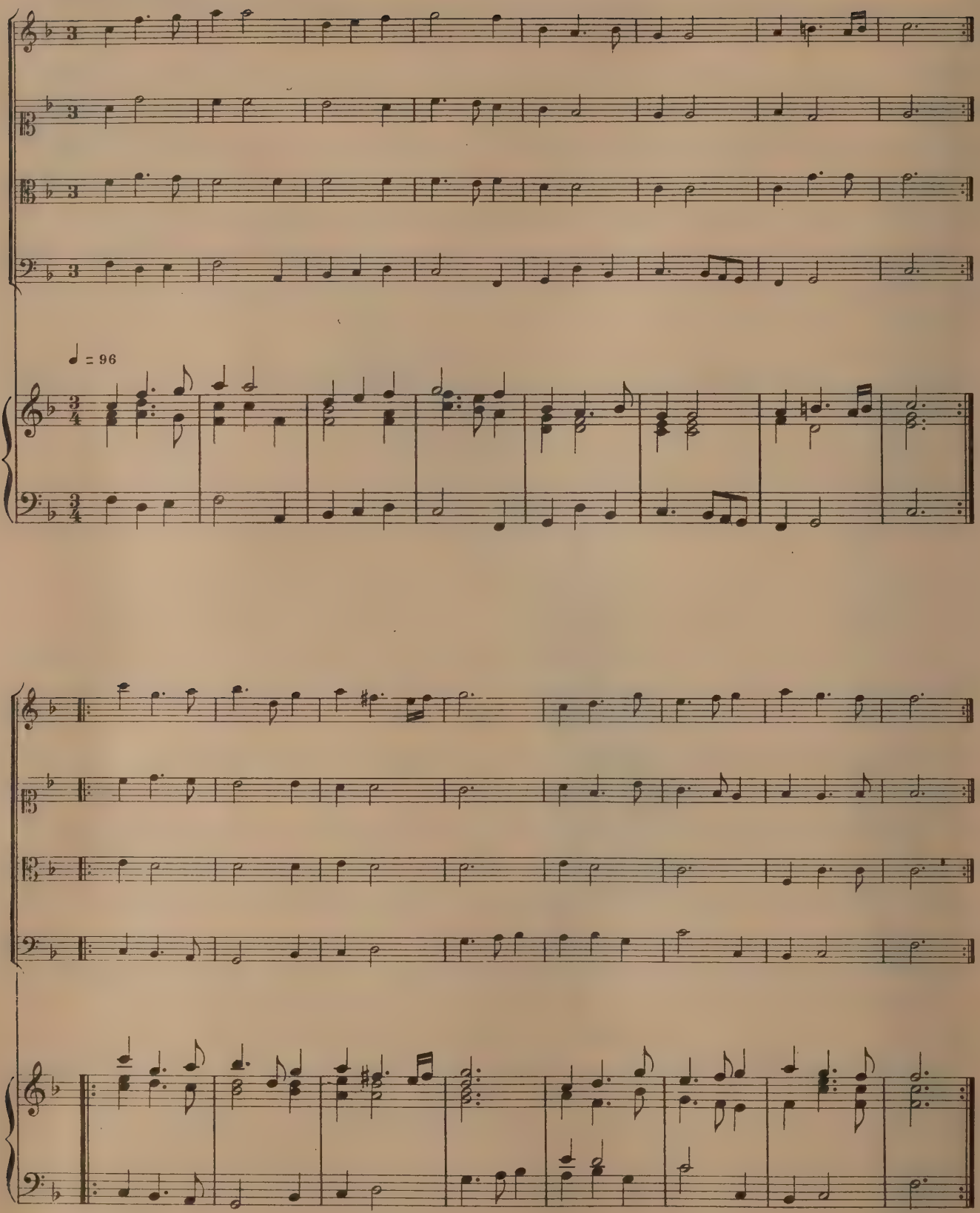




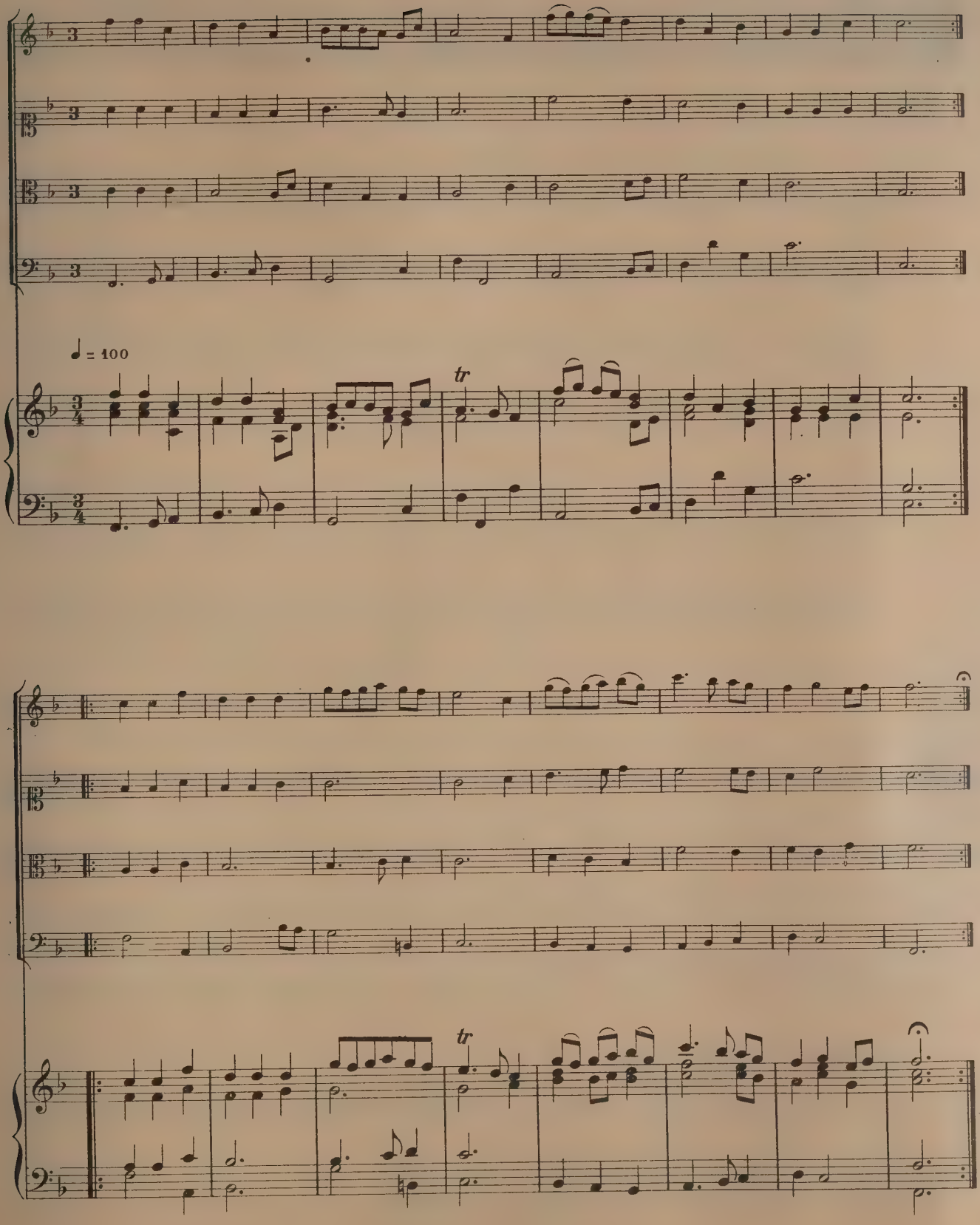
𝄋 *zum zweiten mahl*



Sarabande.

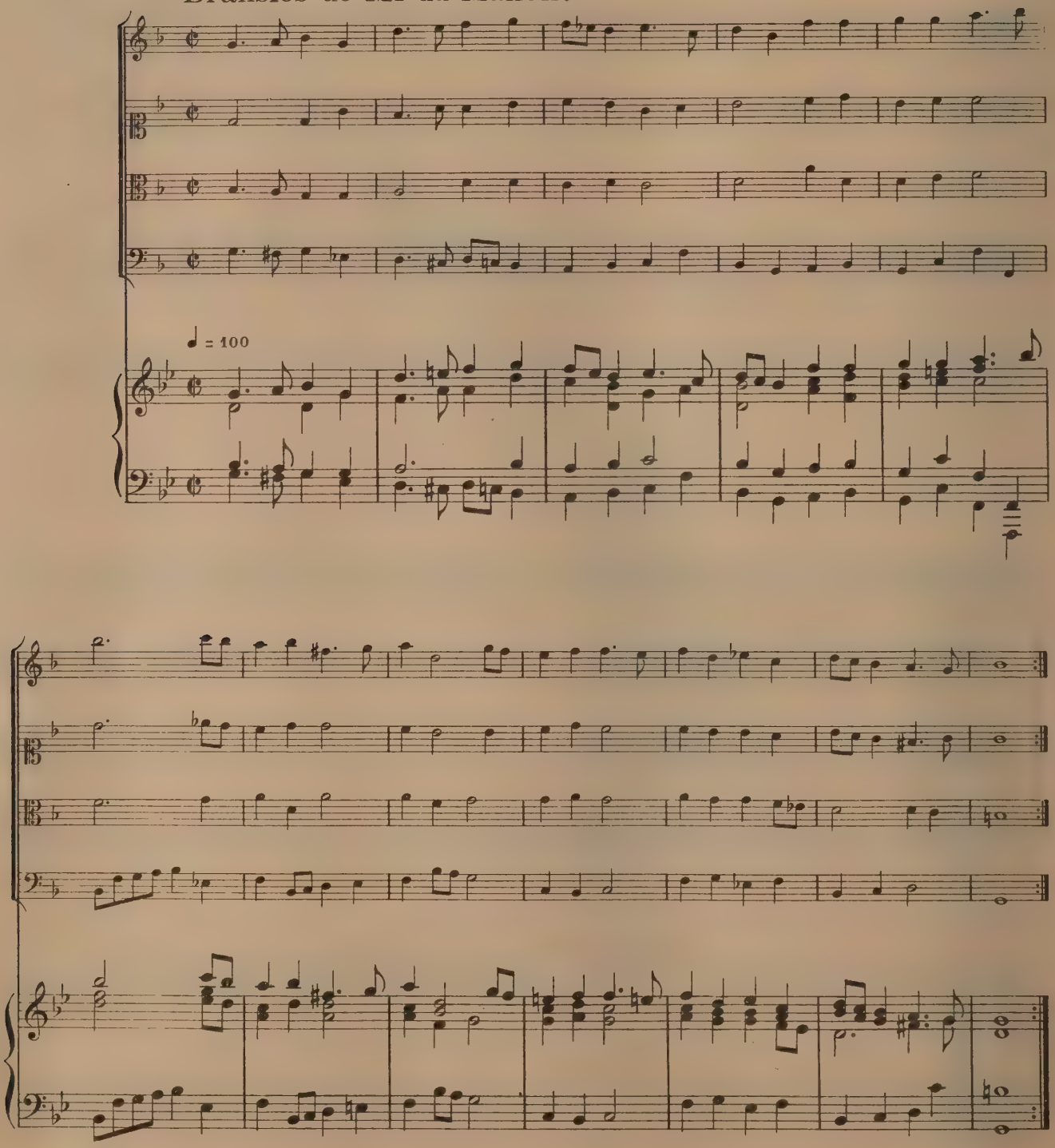


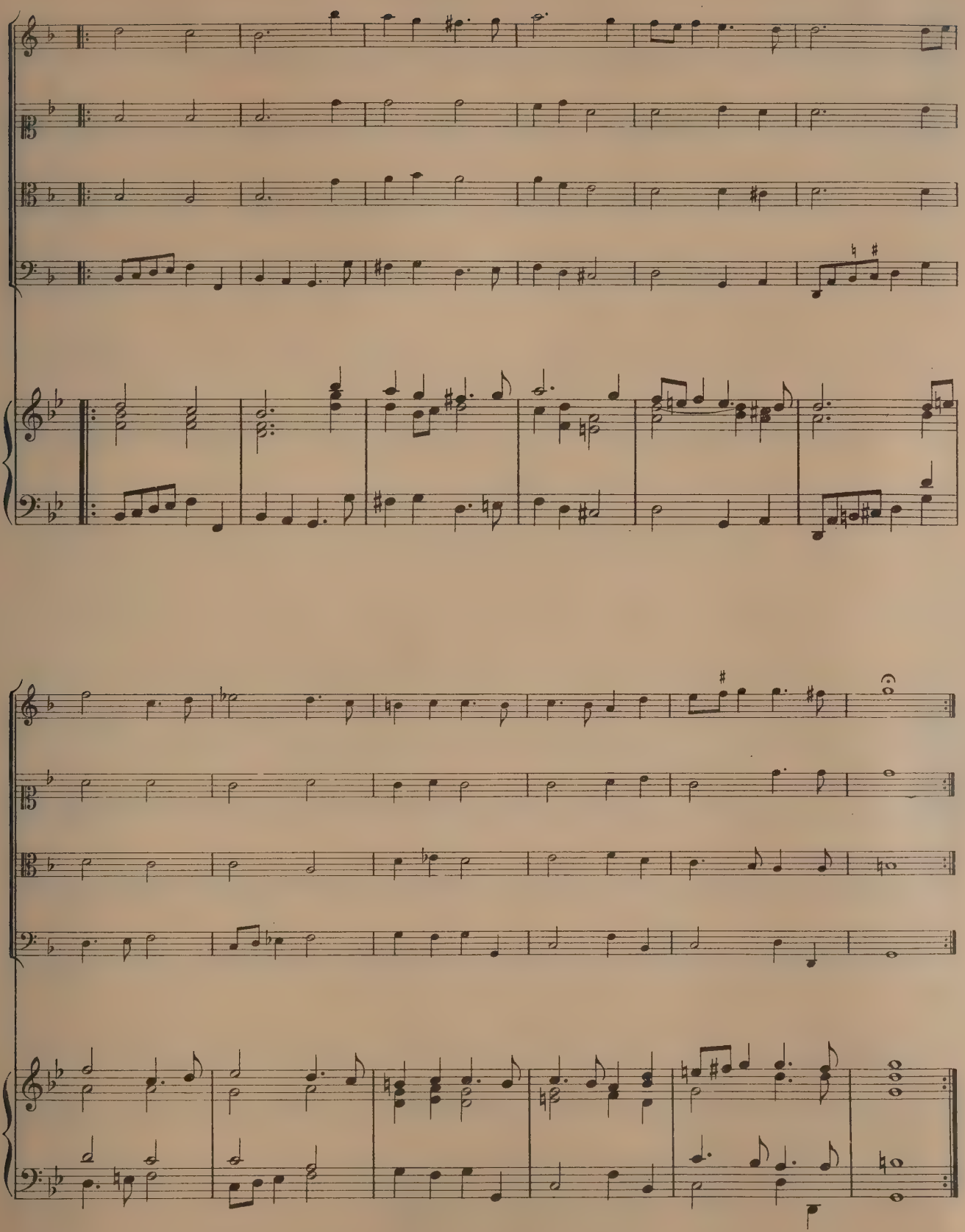
Menuet.



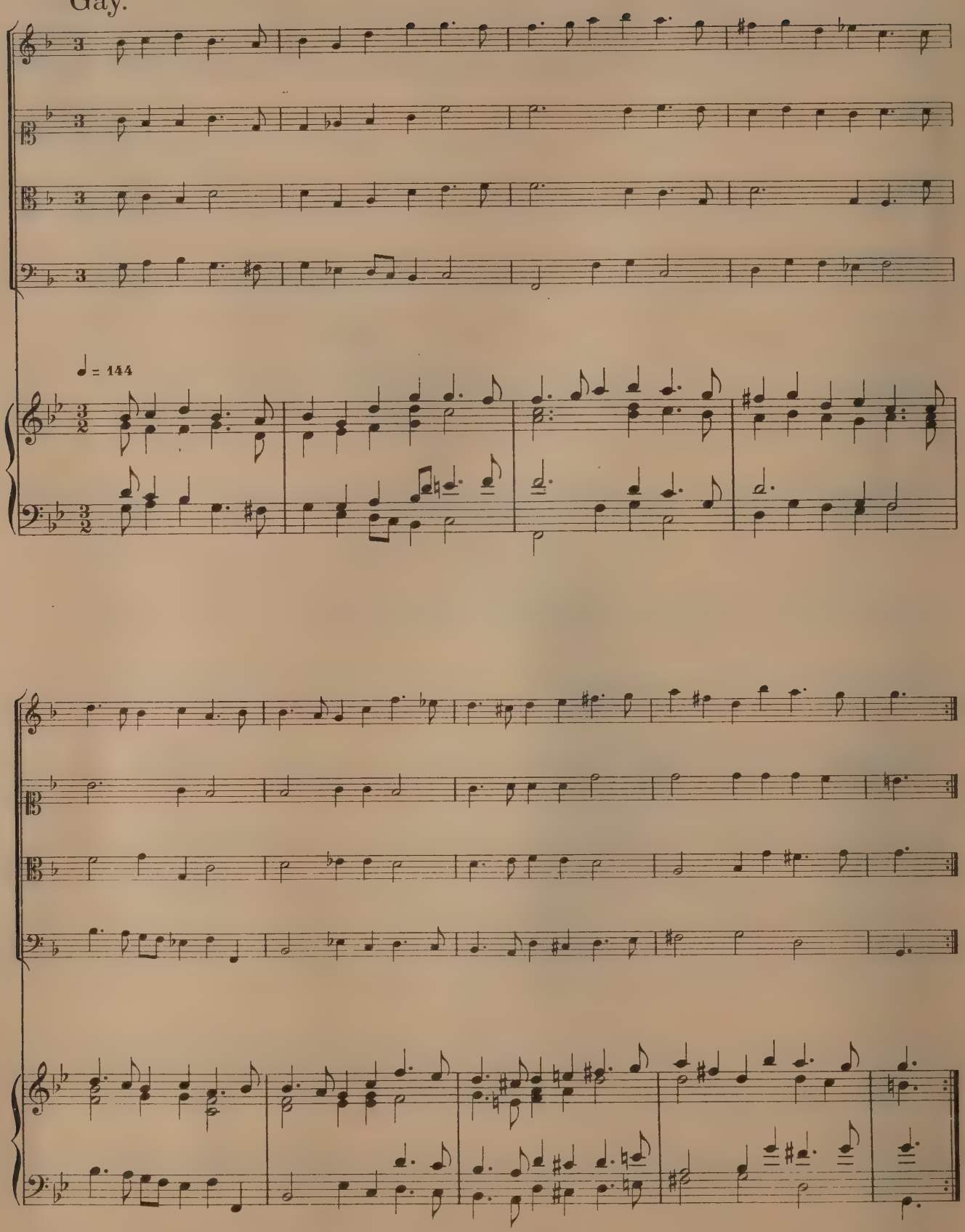
Suite IX

Bransles de Mr du Manoir.

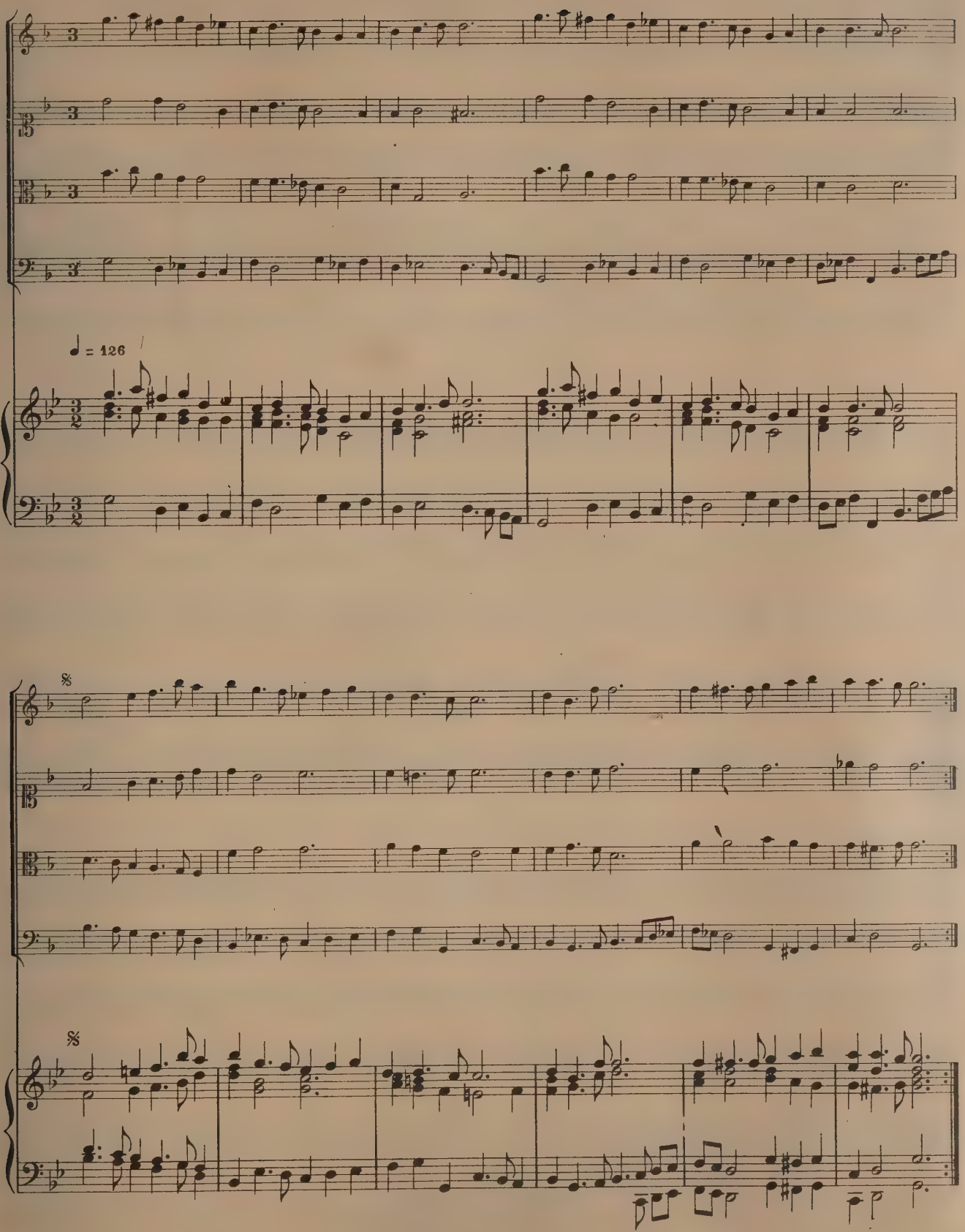




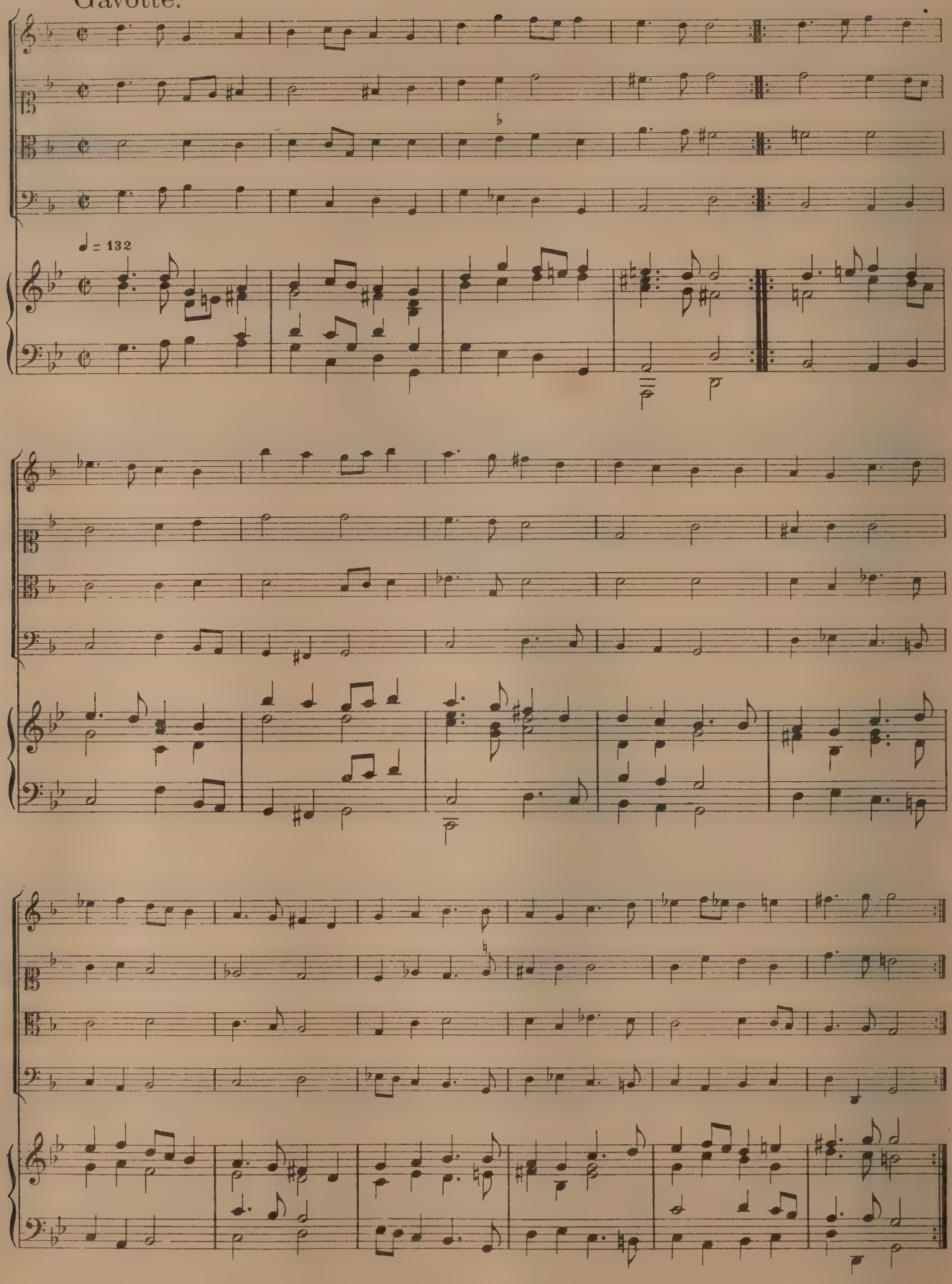
Gay.



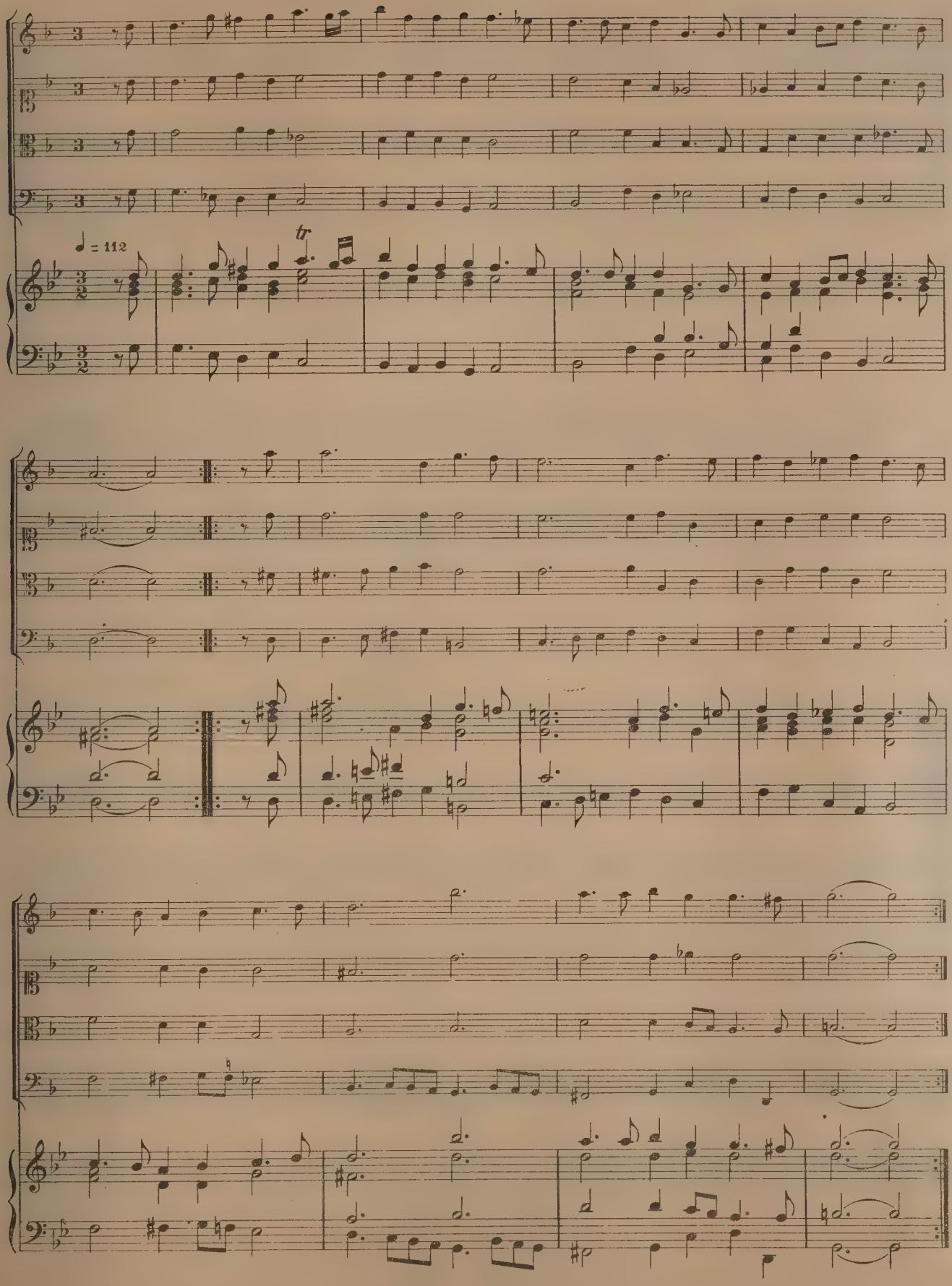
à mener.



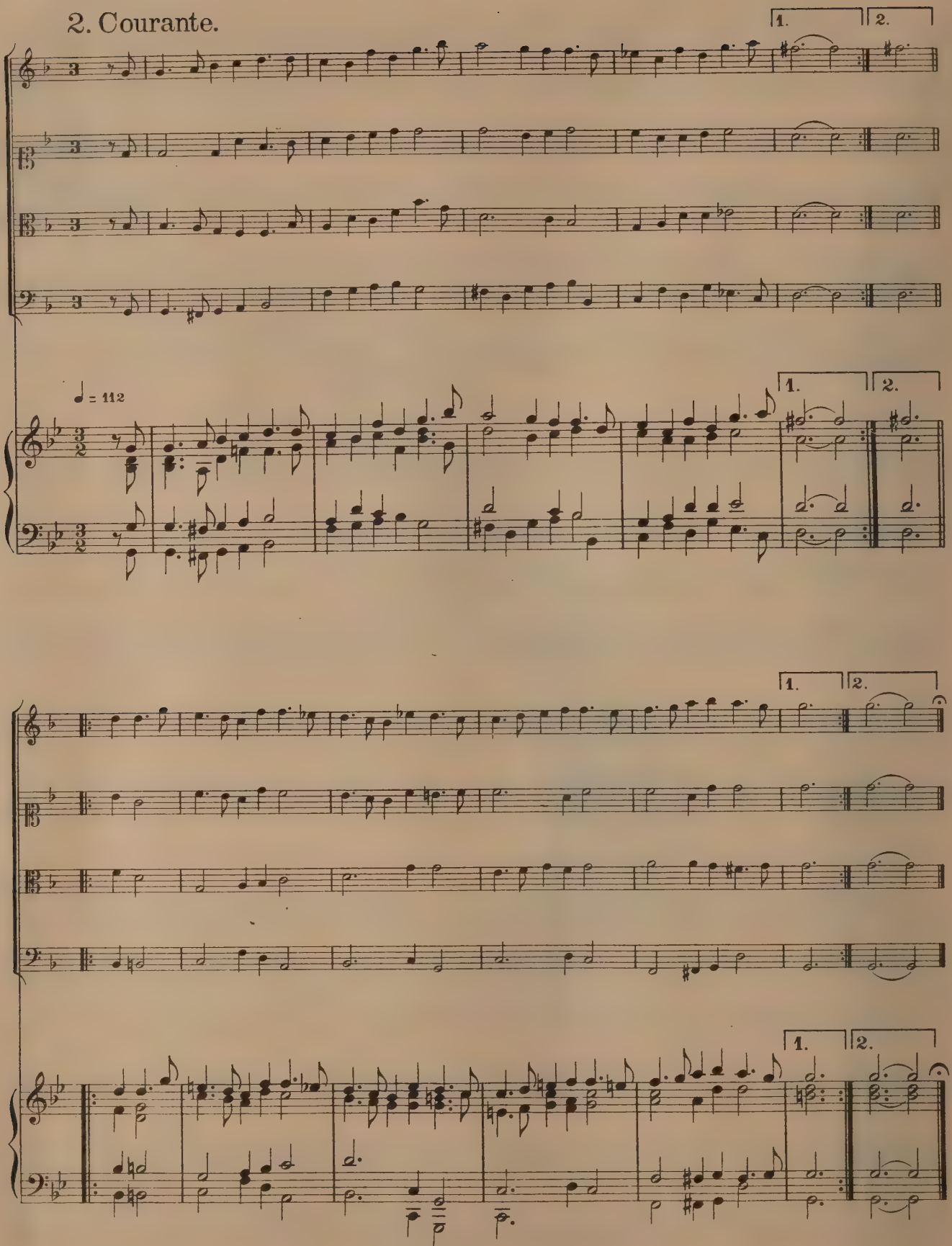
Gavotte.



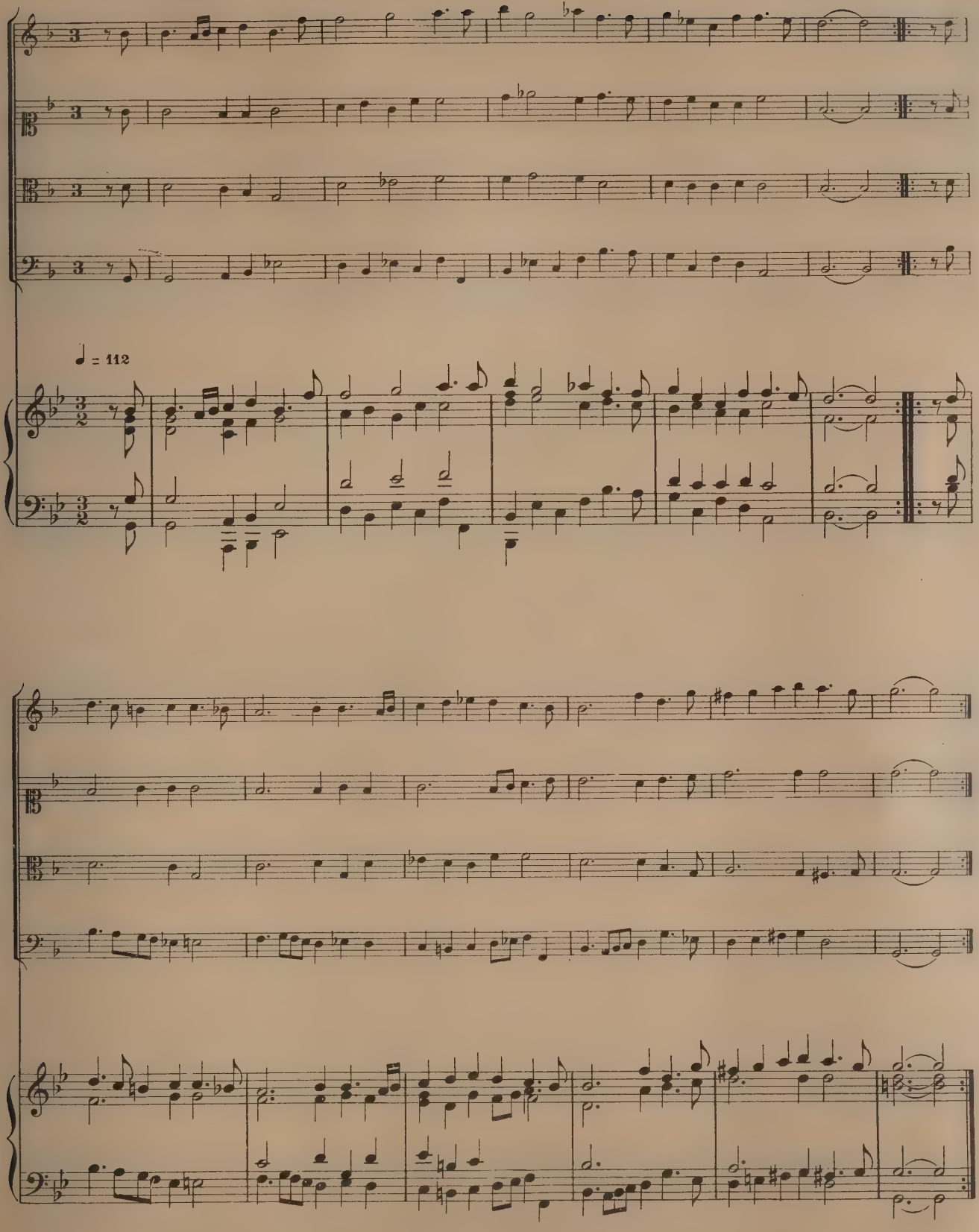
1. Courante en Suite.



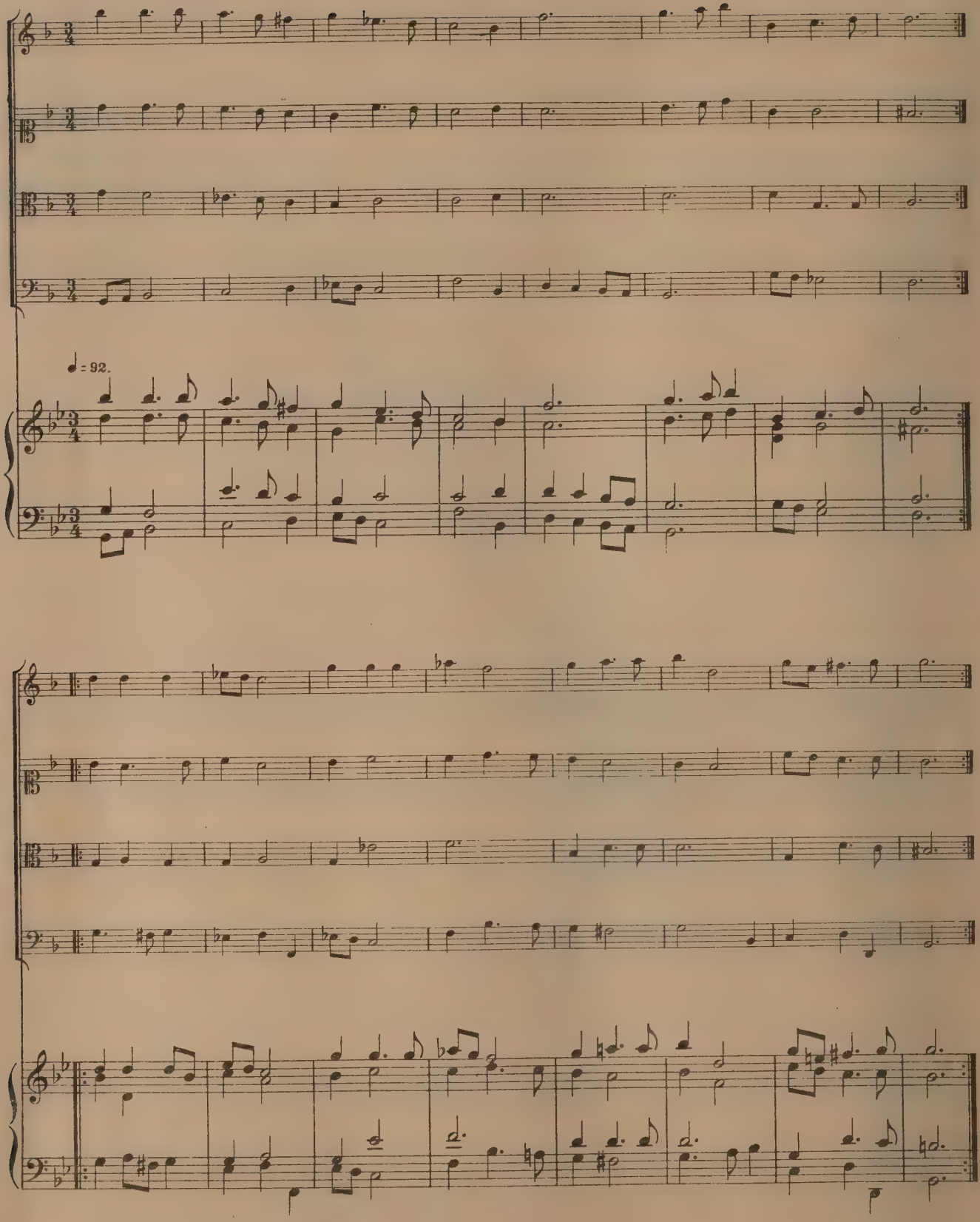
2. Courante.



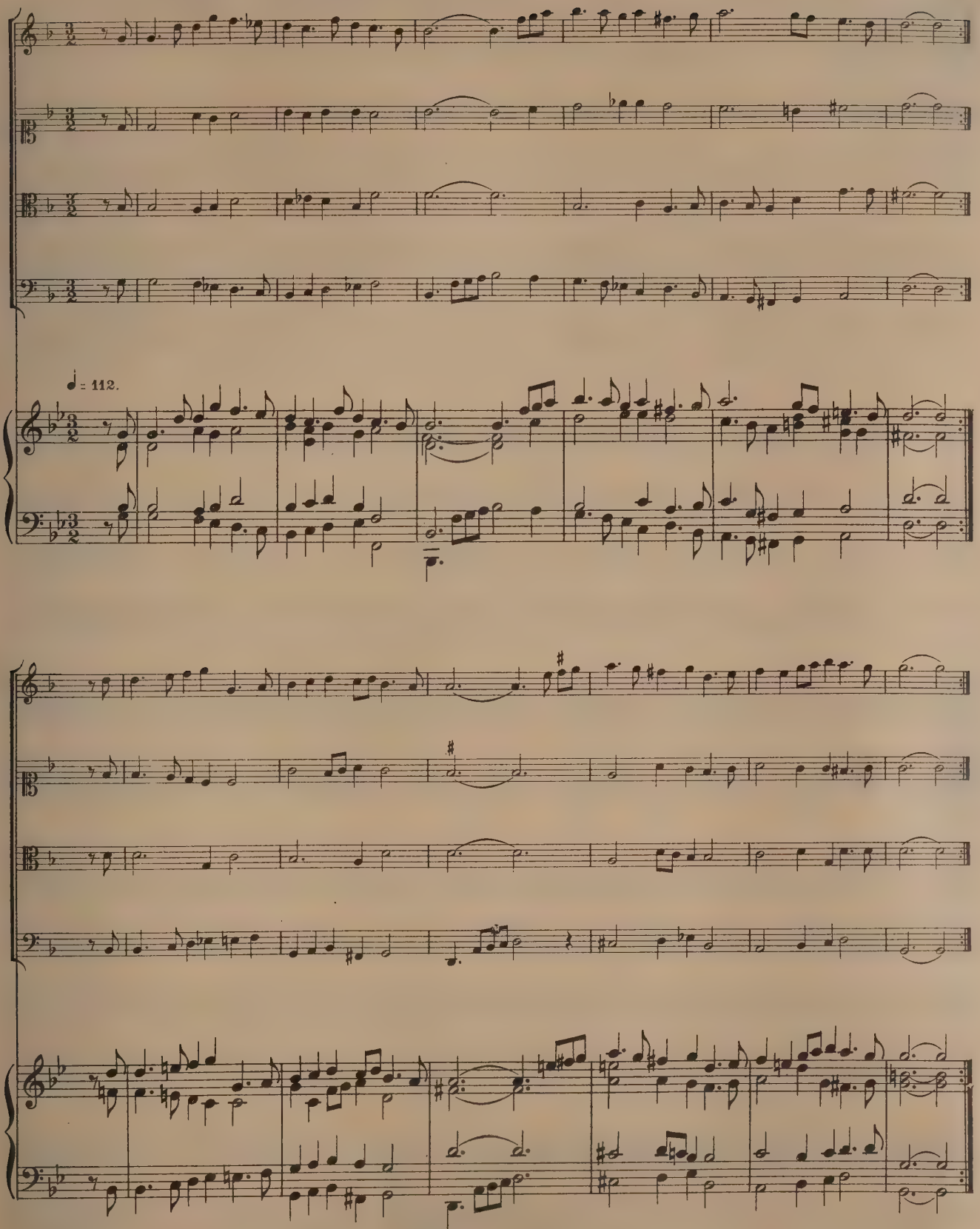
3. Courante.



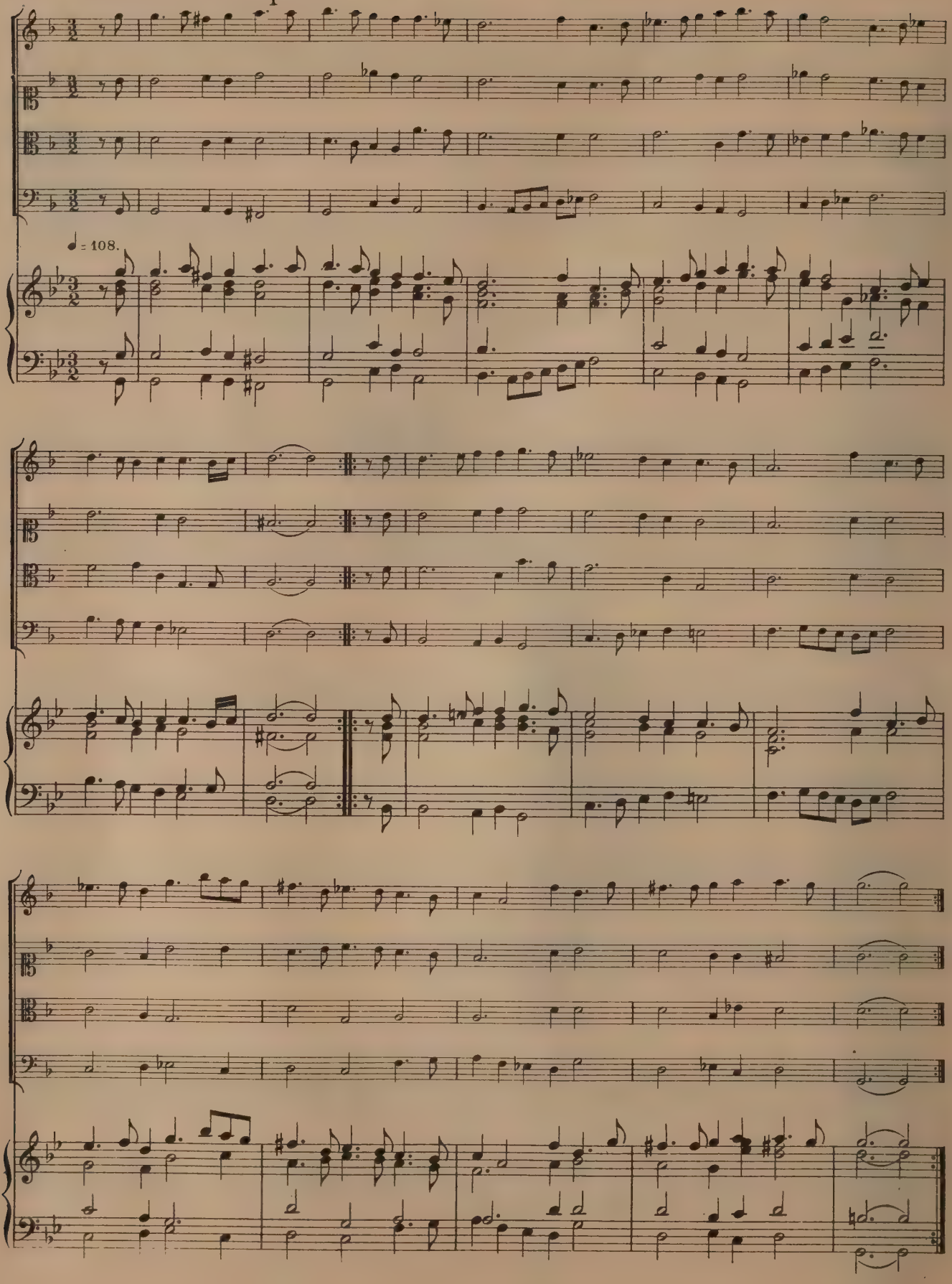
La Sarabande.



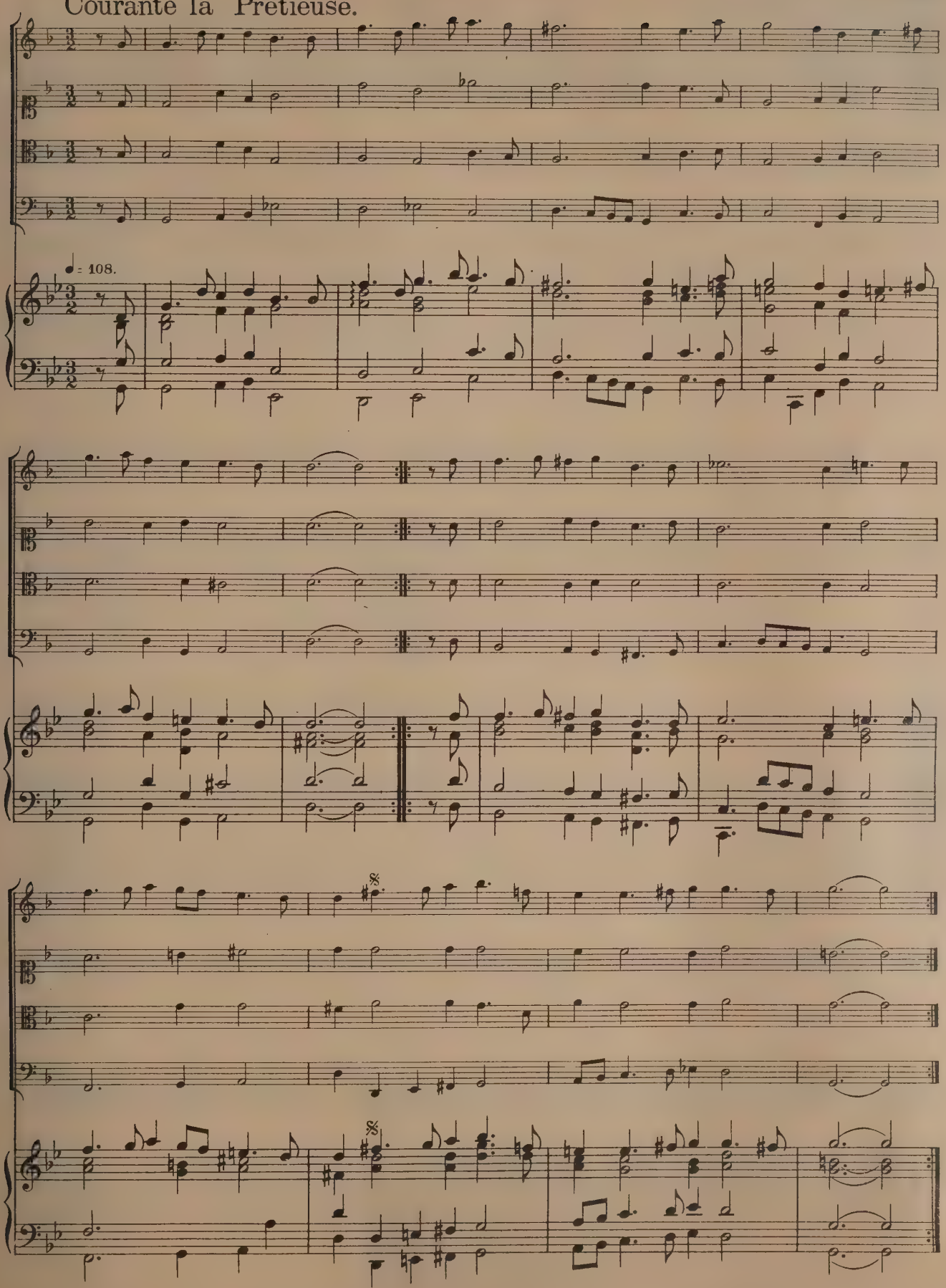
Courante Mademoiselle.



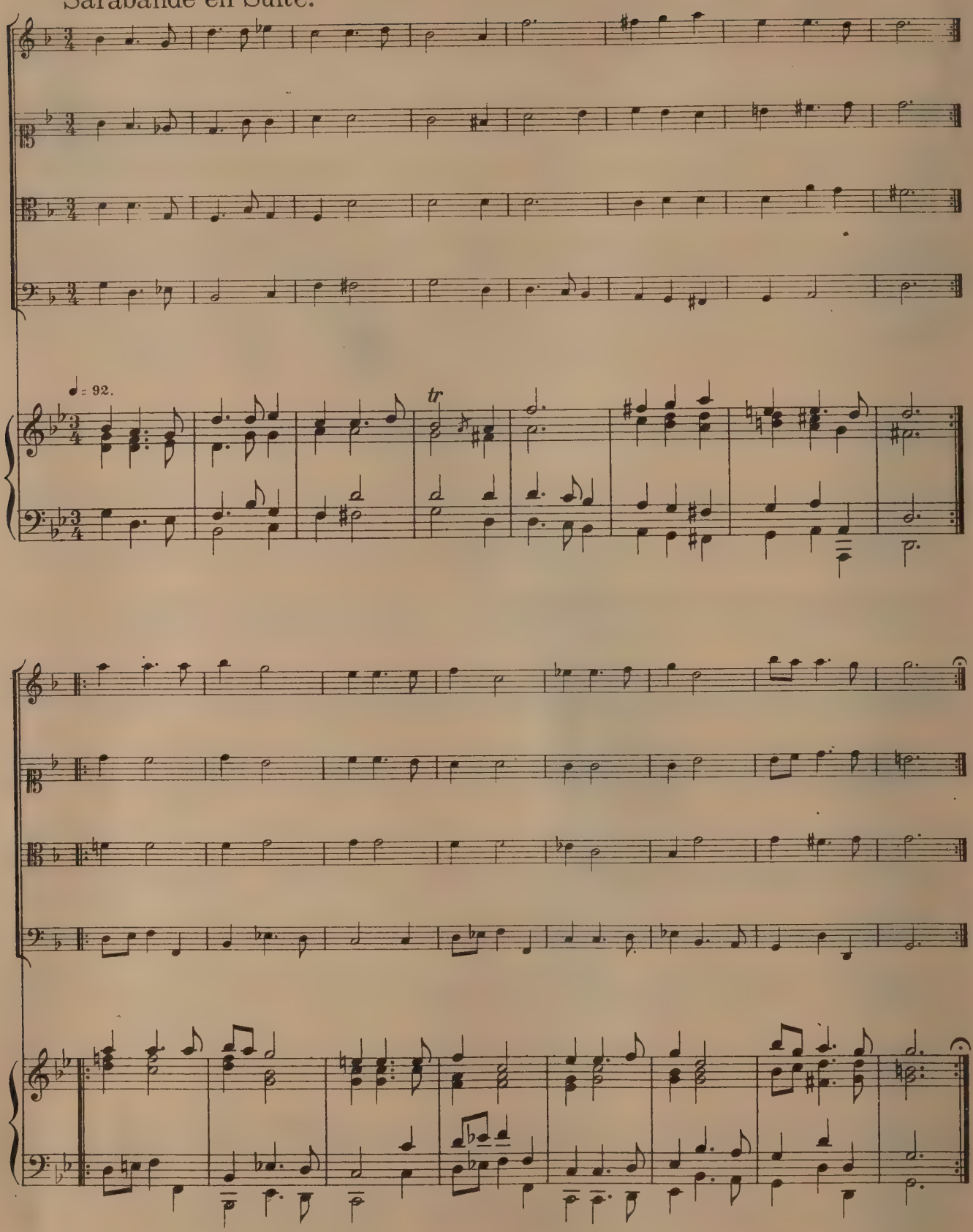
Courante la Dauphine.



Courante la Prétieuse.

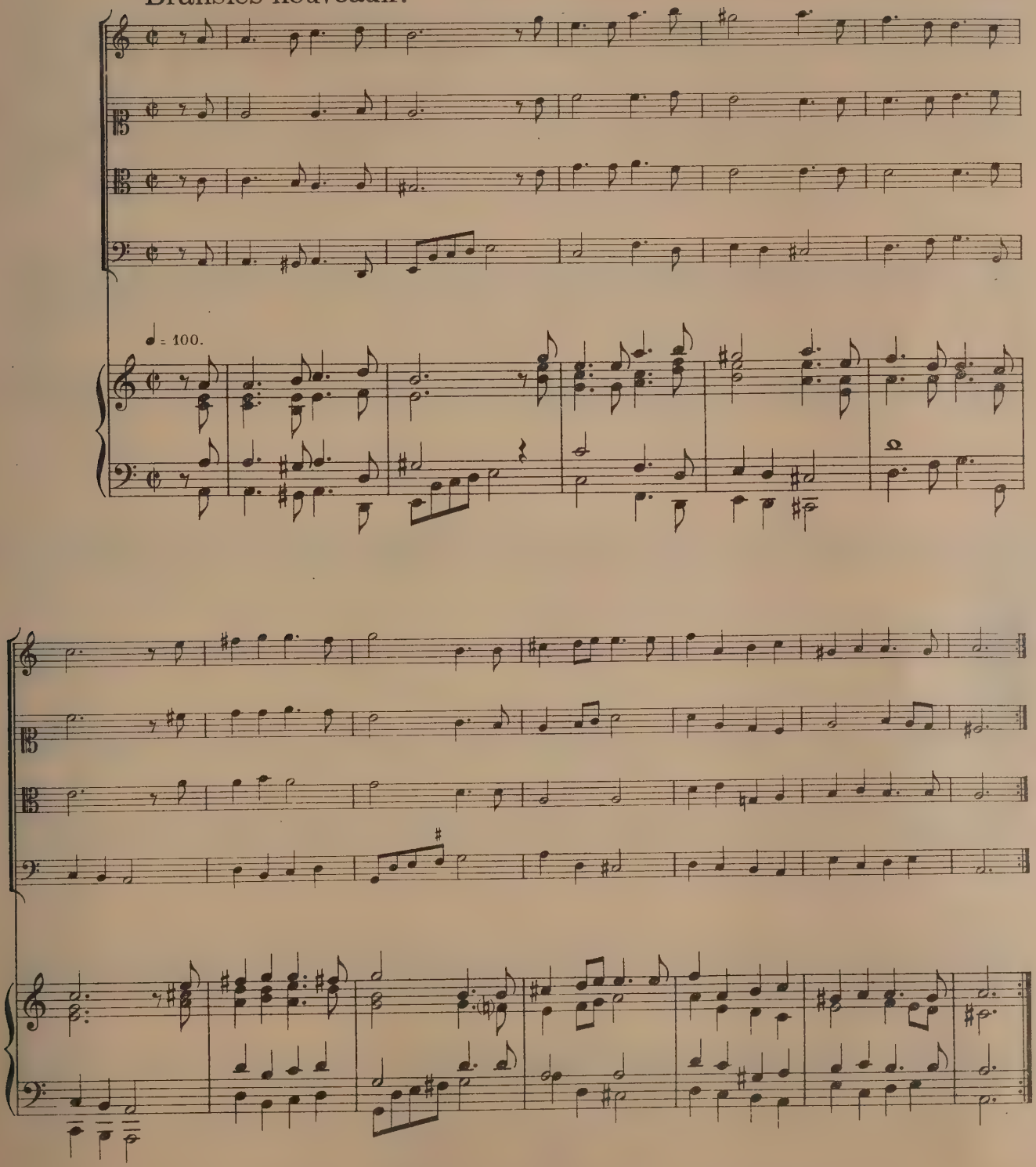


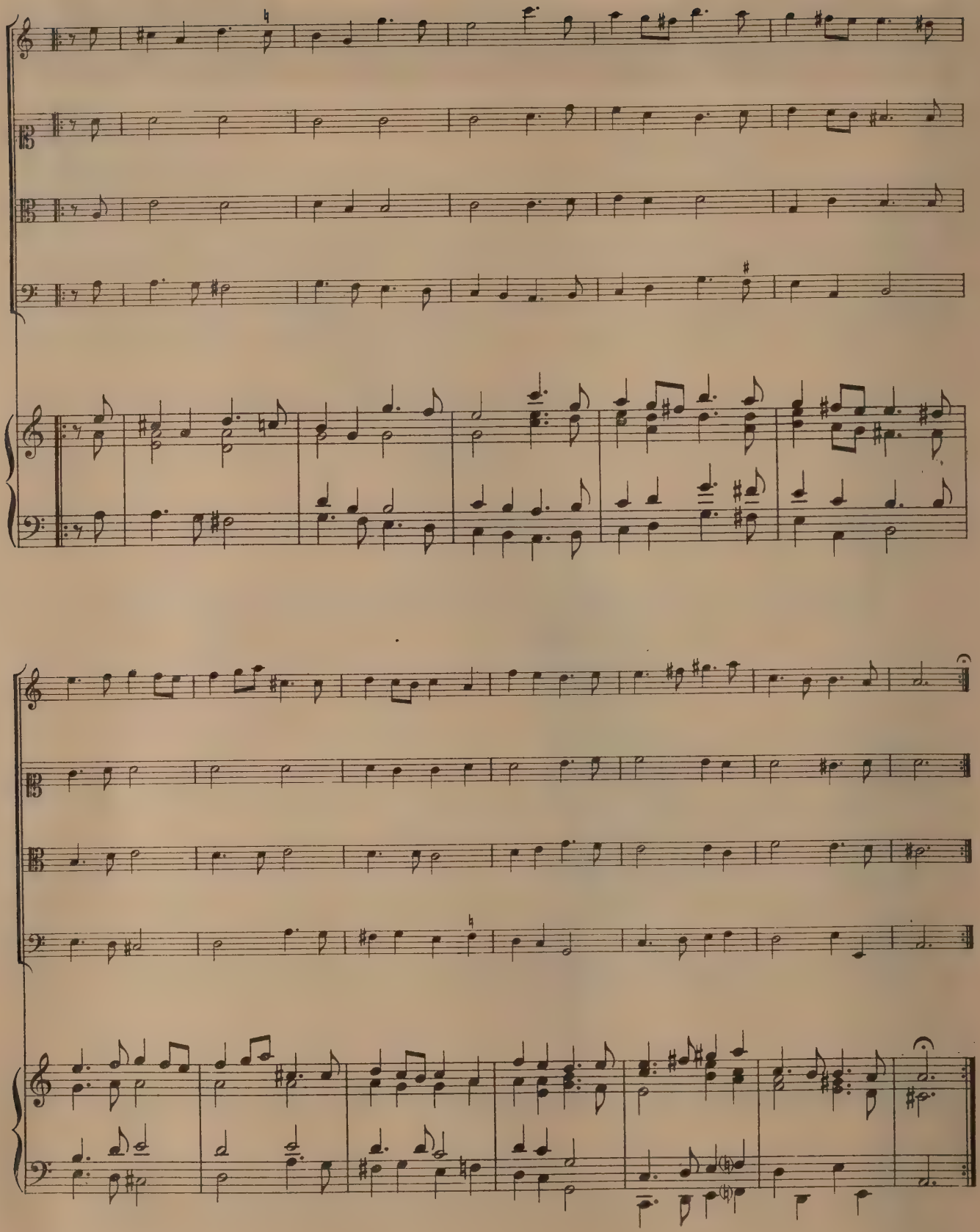
Sarabande en Suite.

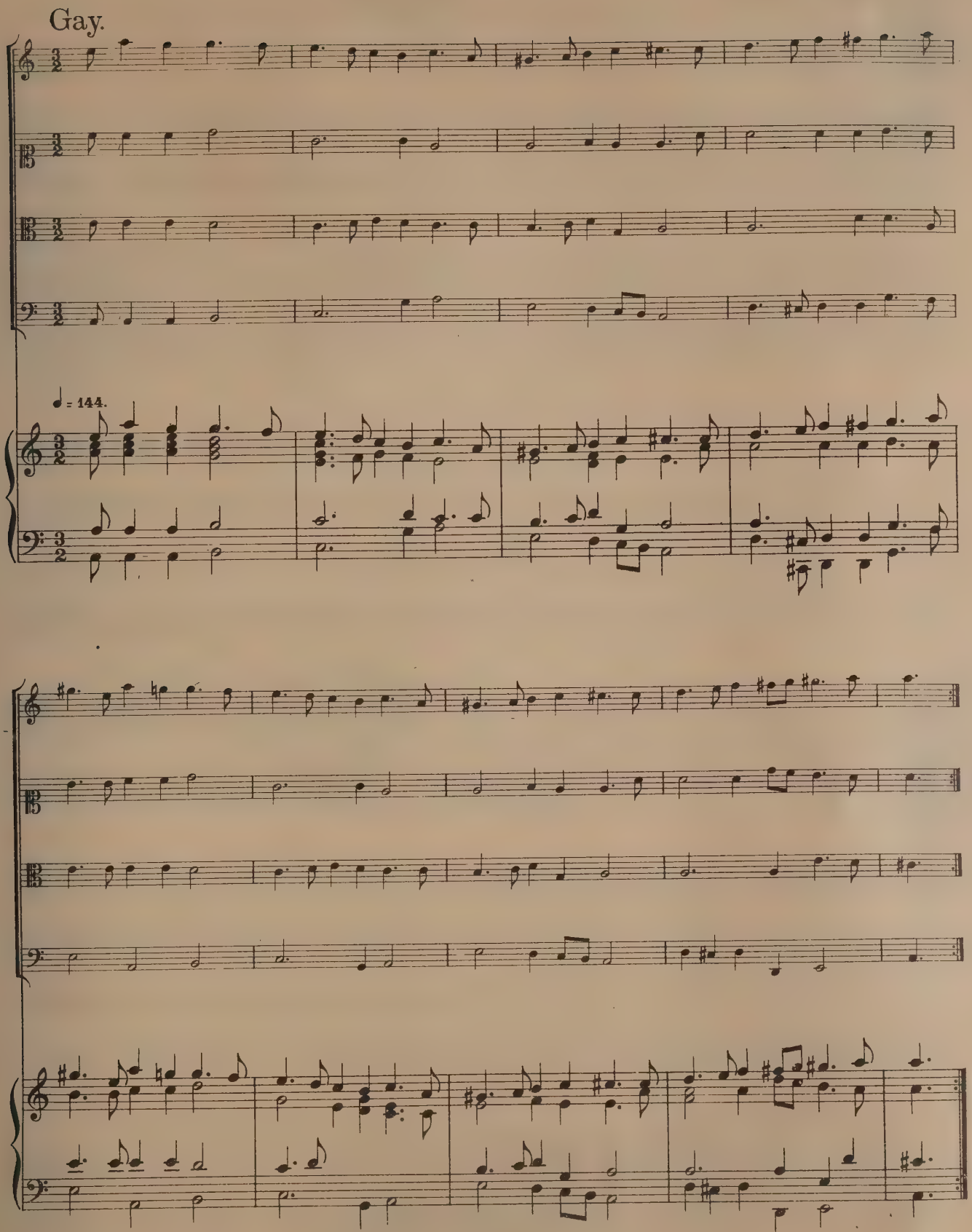


Suite X

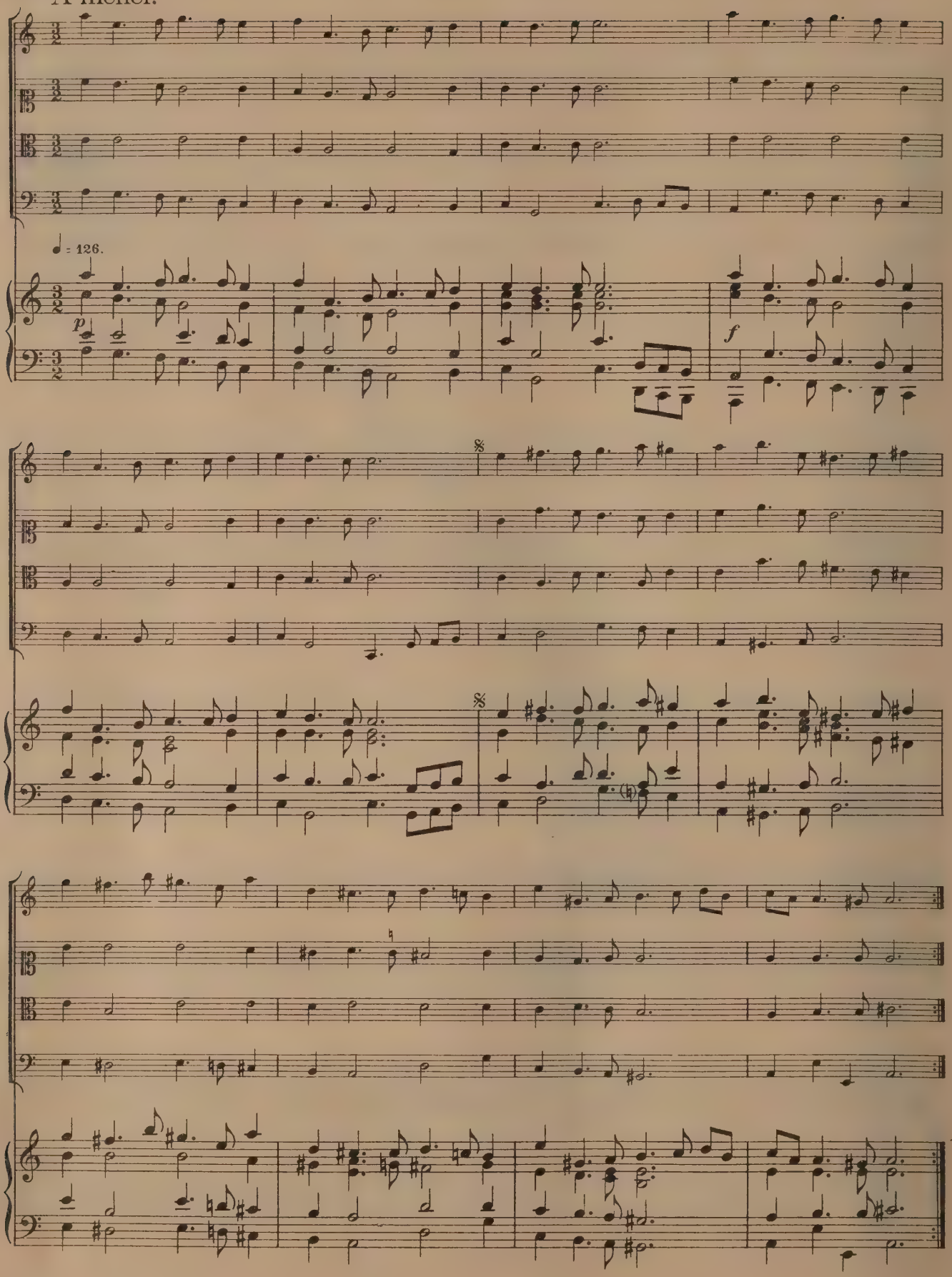
Bransles nouveaux.

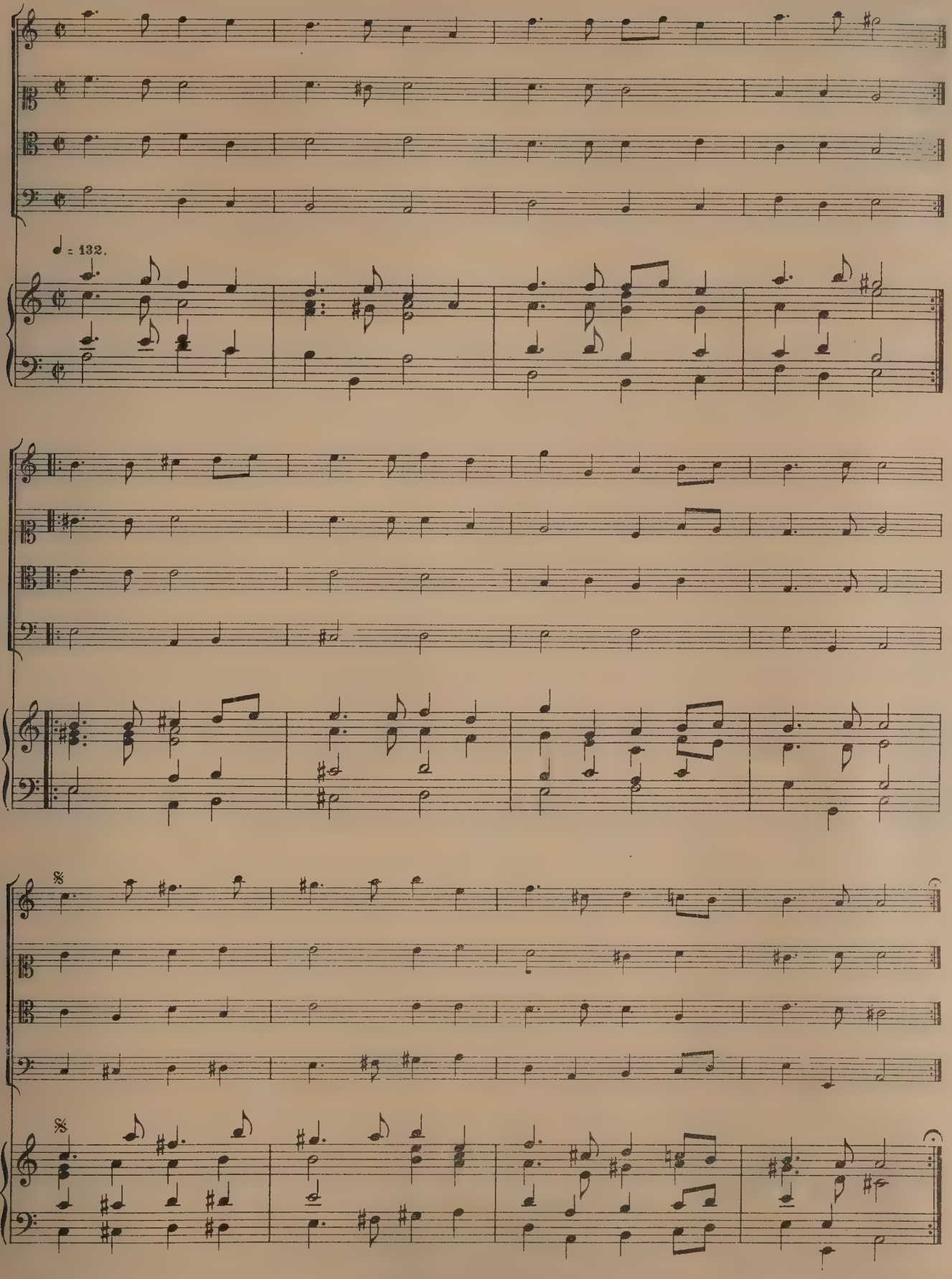





Gay.
♩ = 144.

A mener.




♩ = 132.

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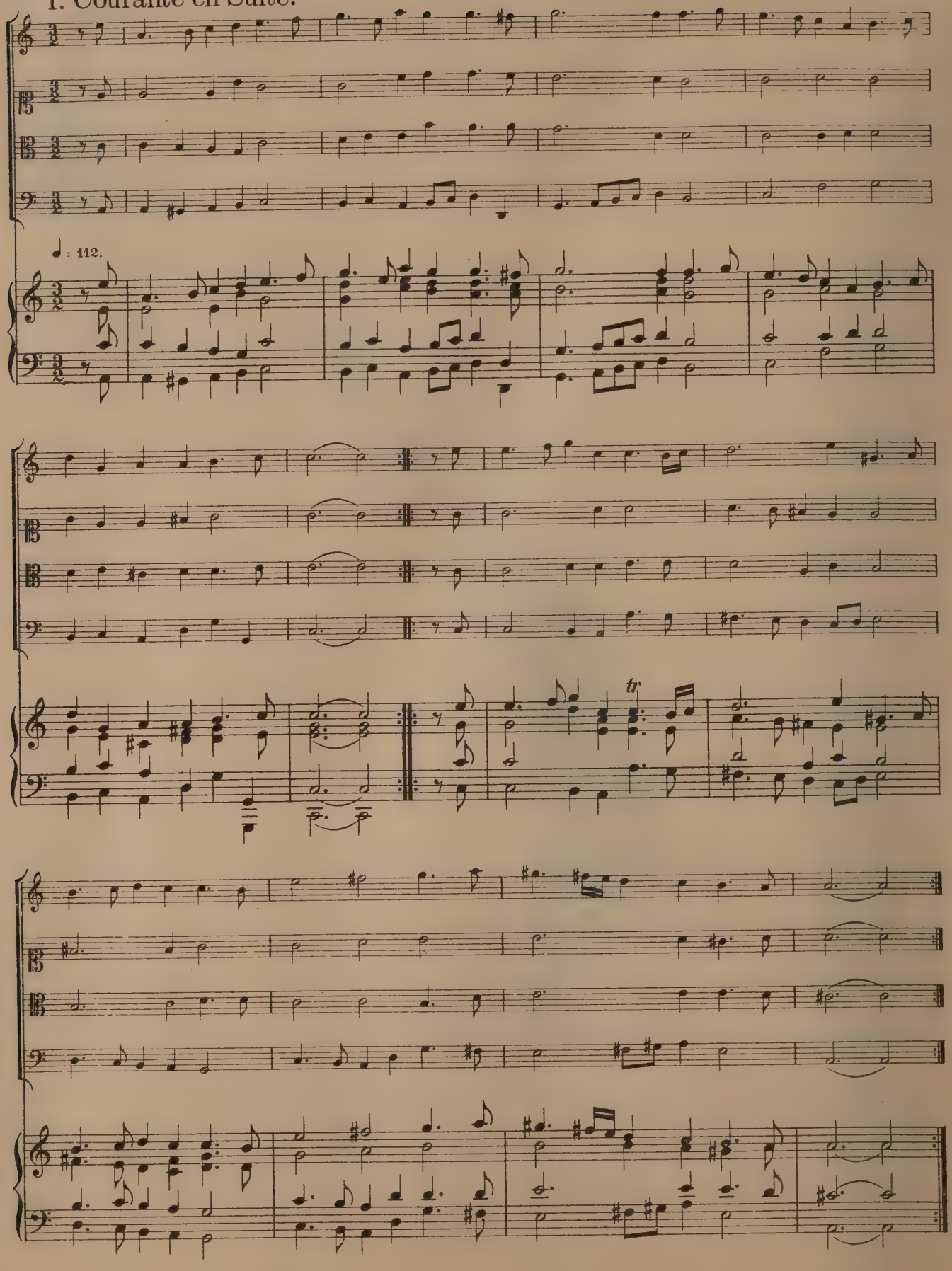
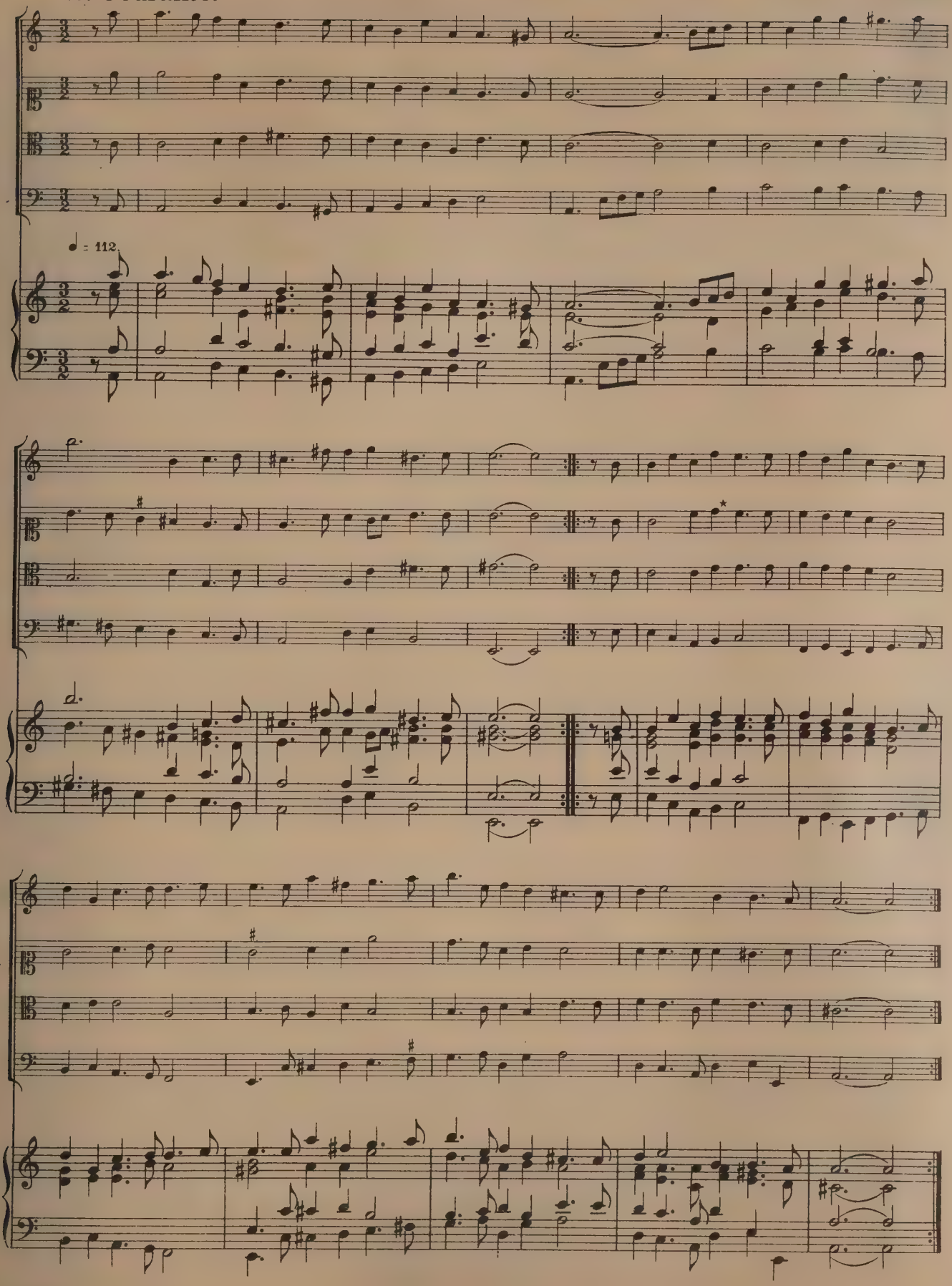
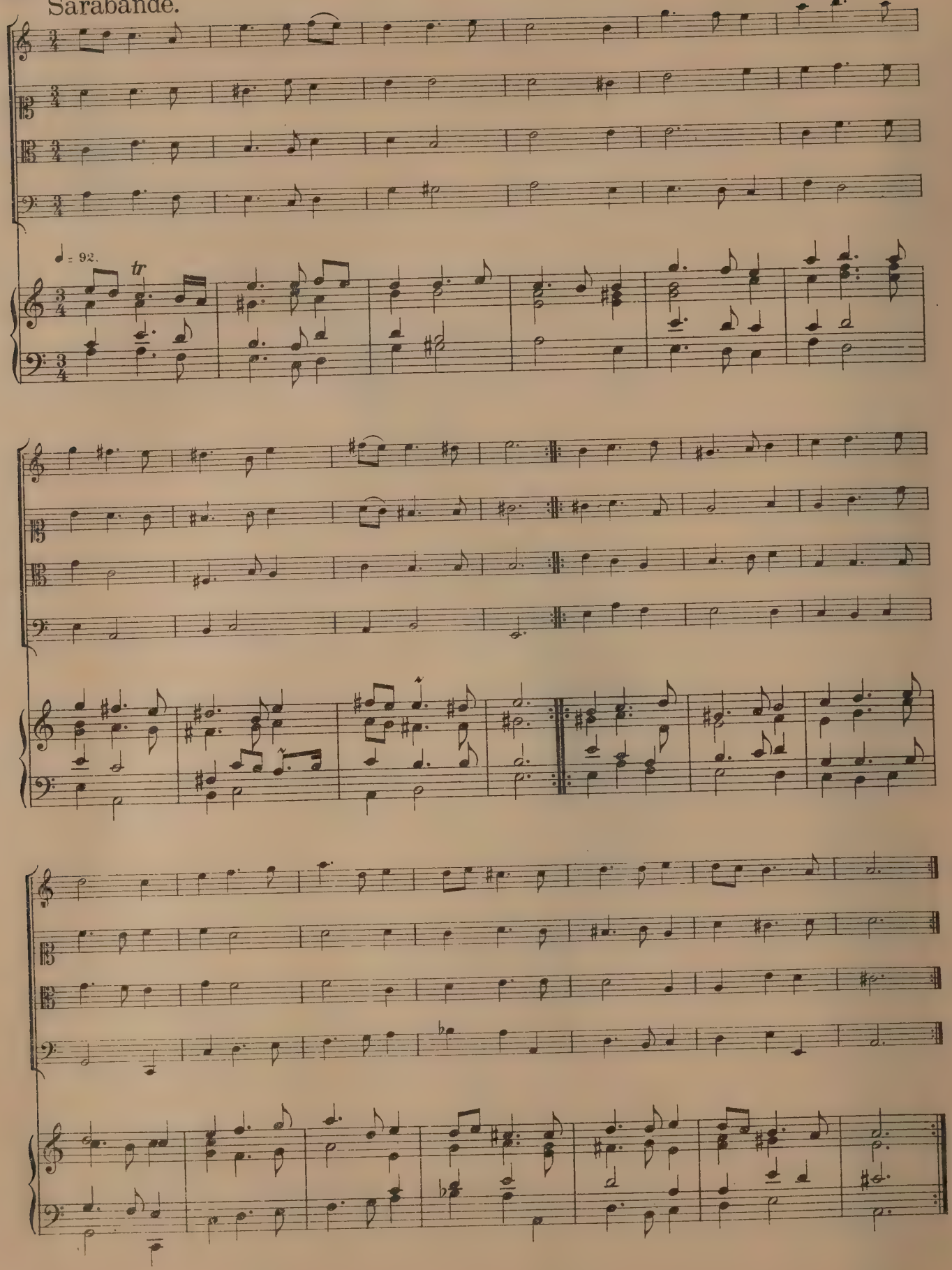


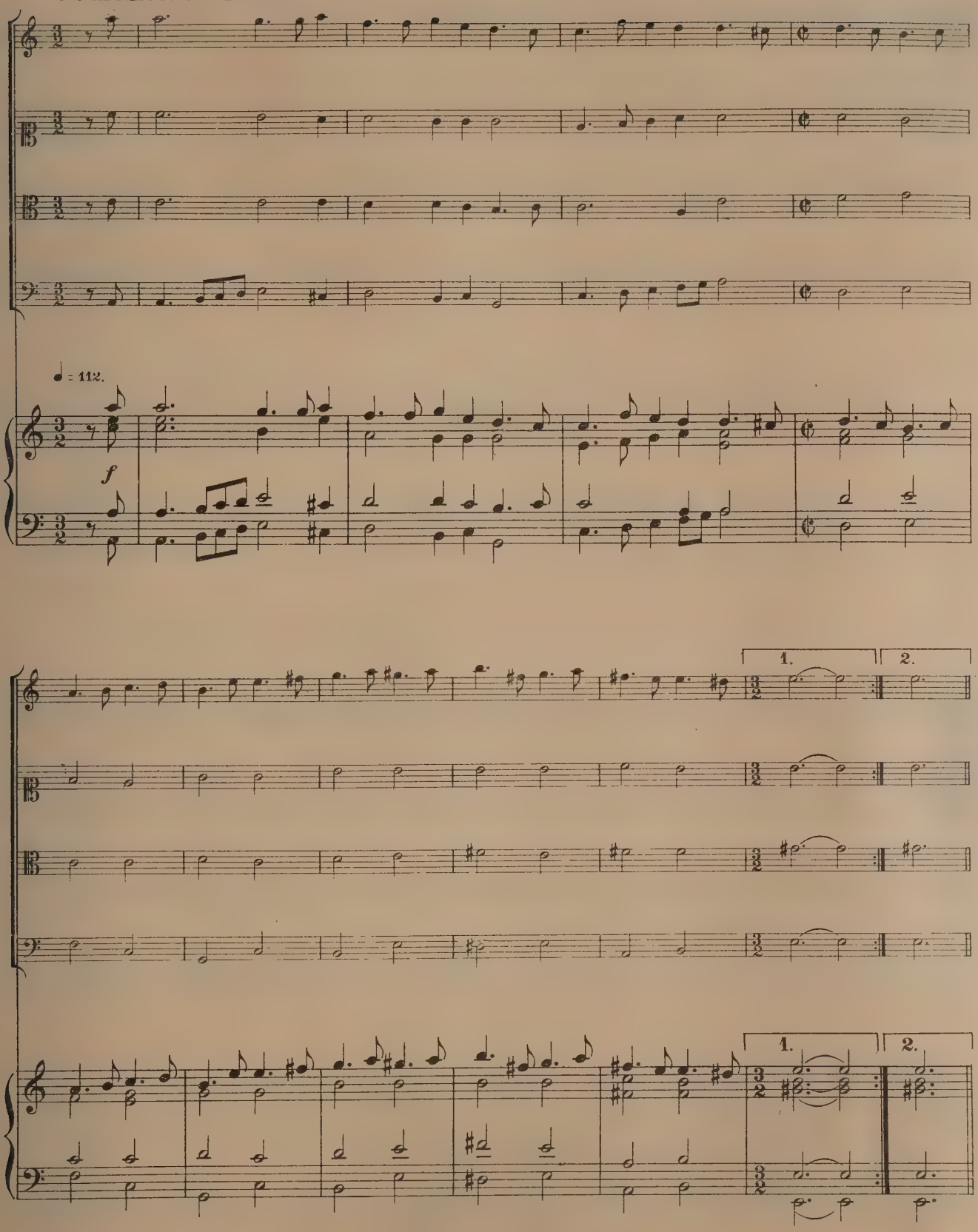
2. Courante.

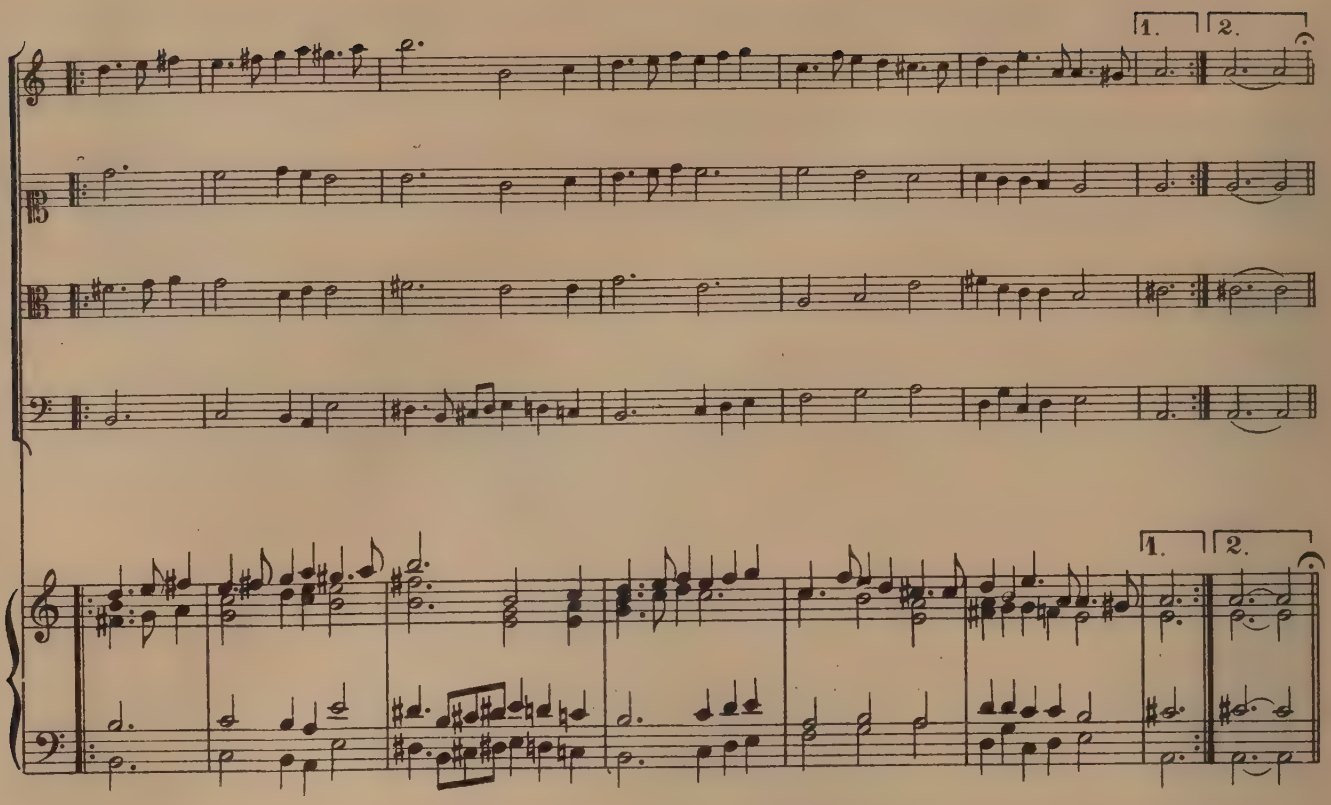


Sarabande.

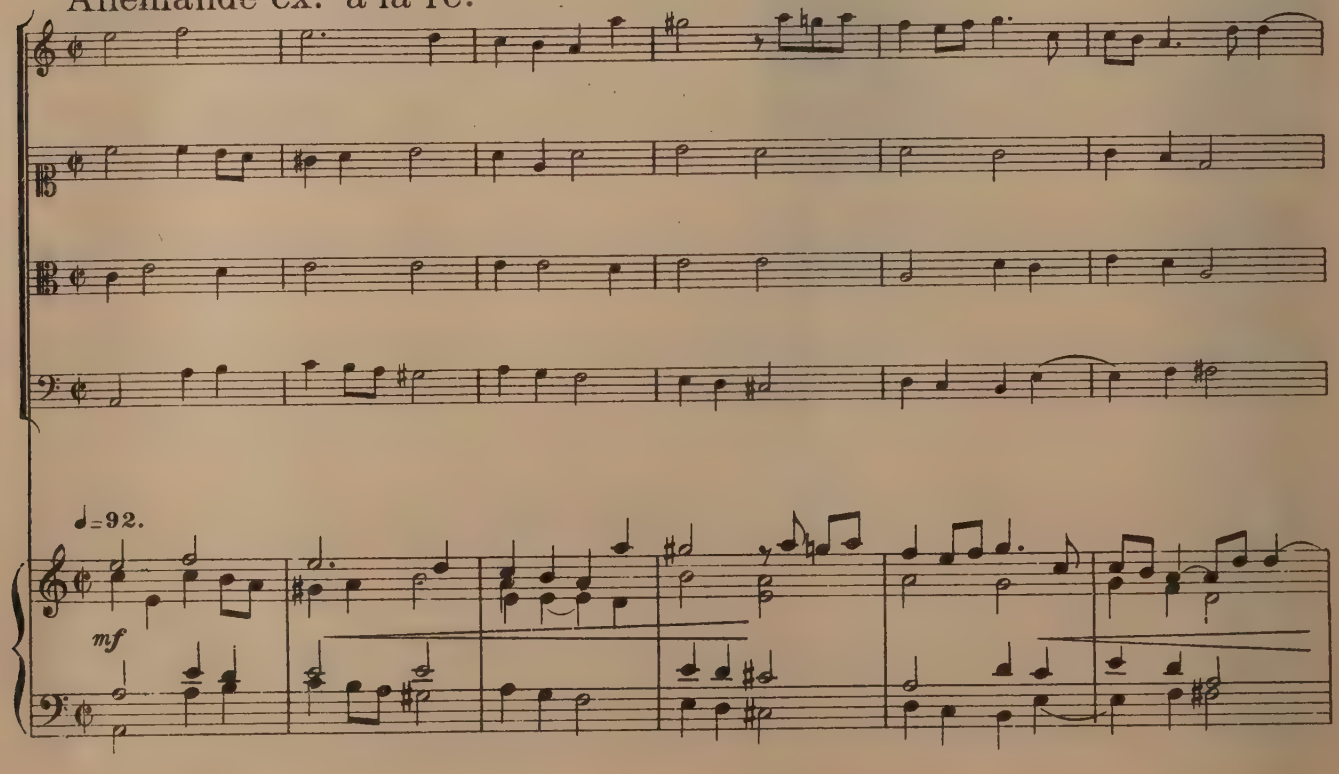


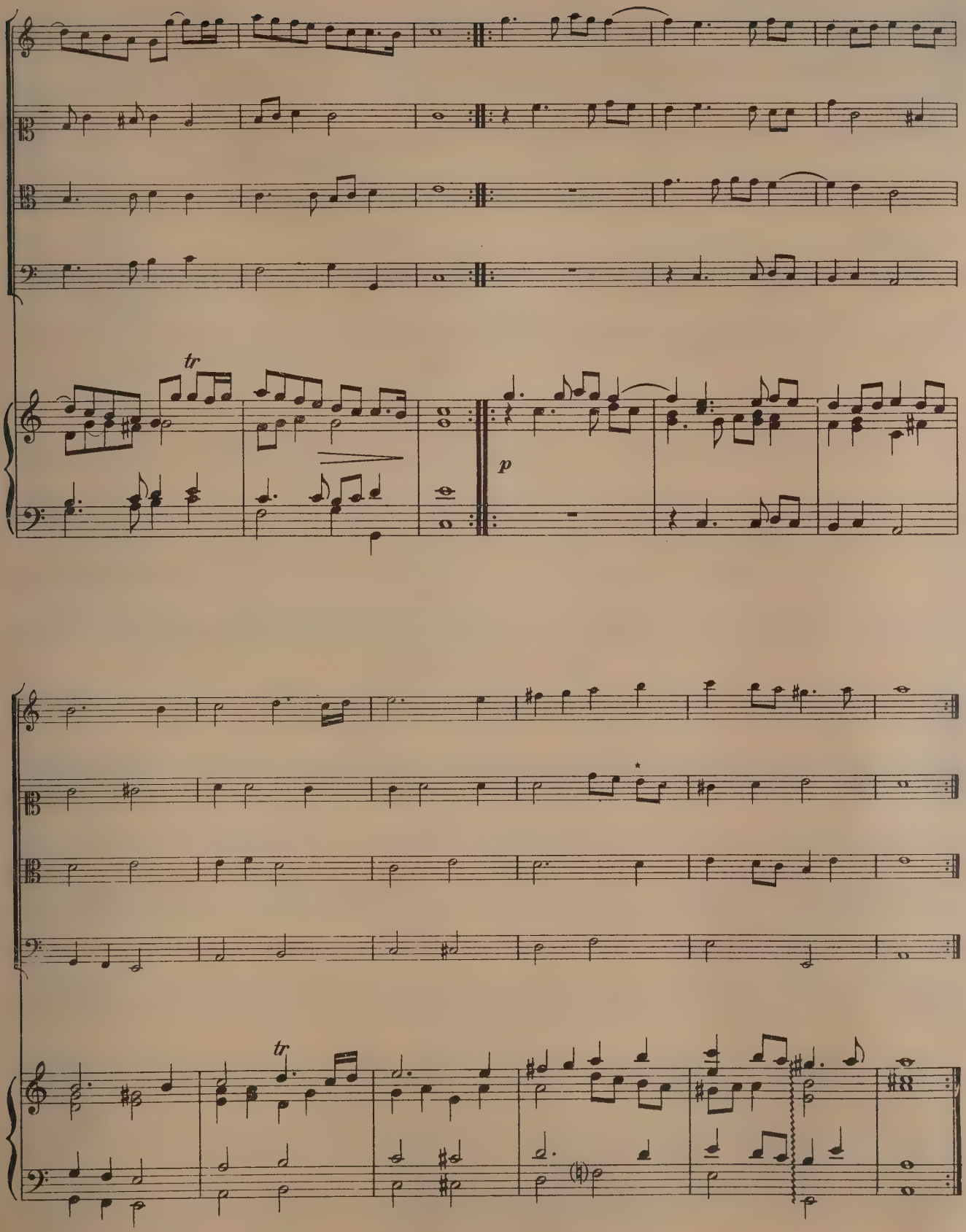
Courante. Dumanoir





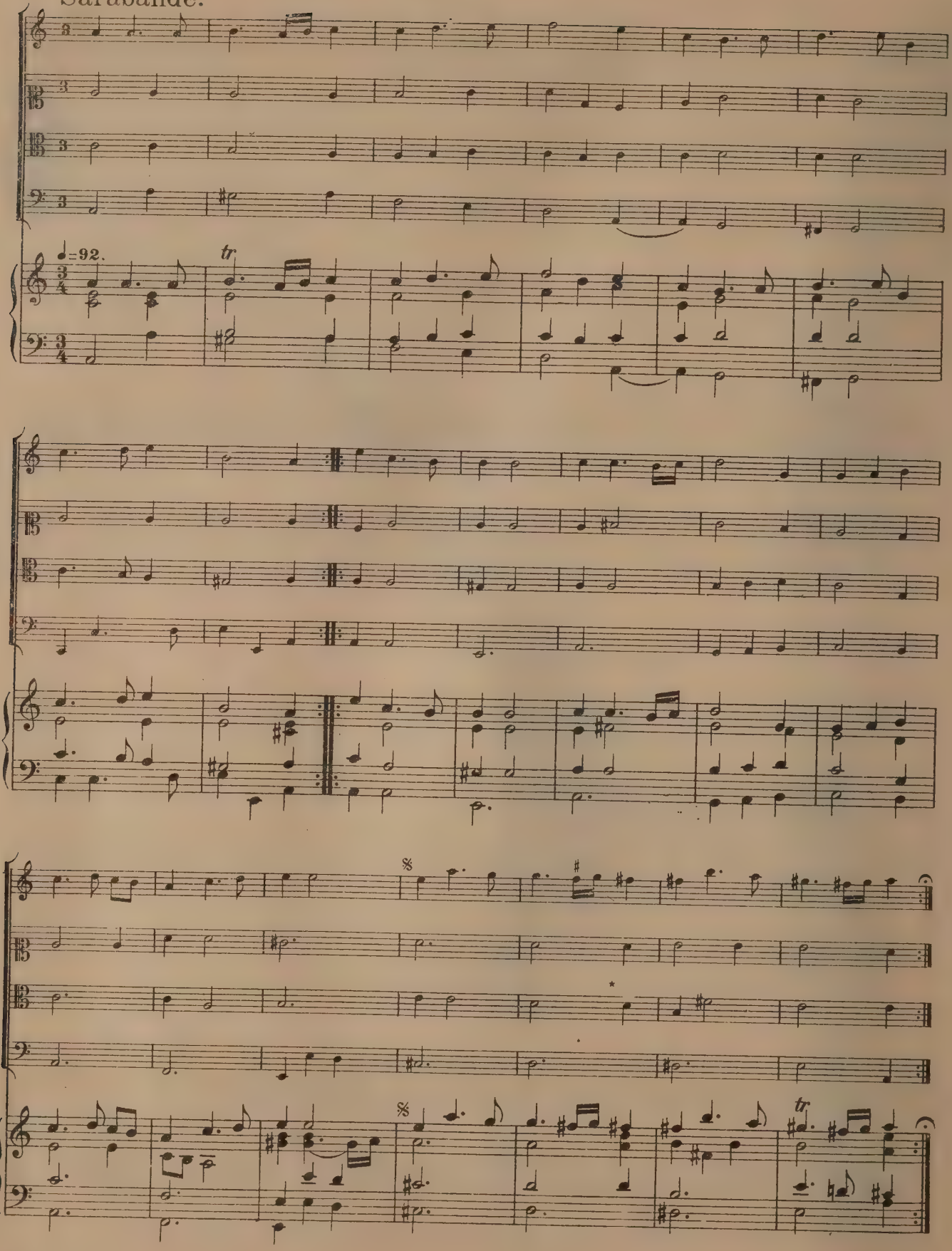
Allemande ex: a la ré.





* Texte Ia.

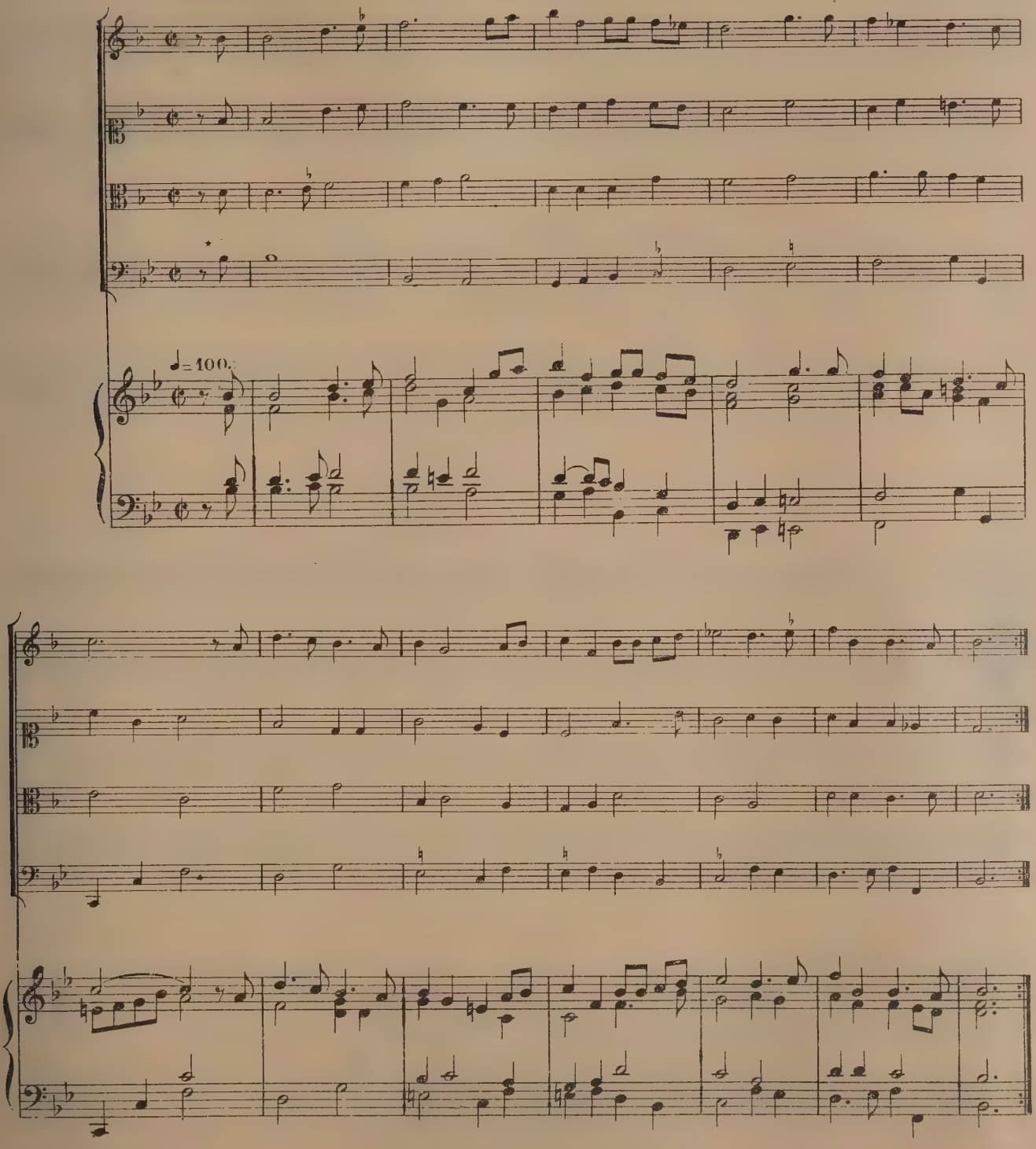
Sarabande.



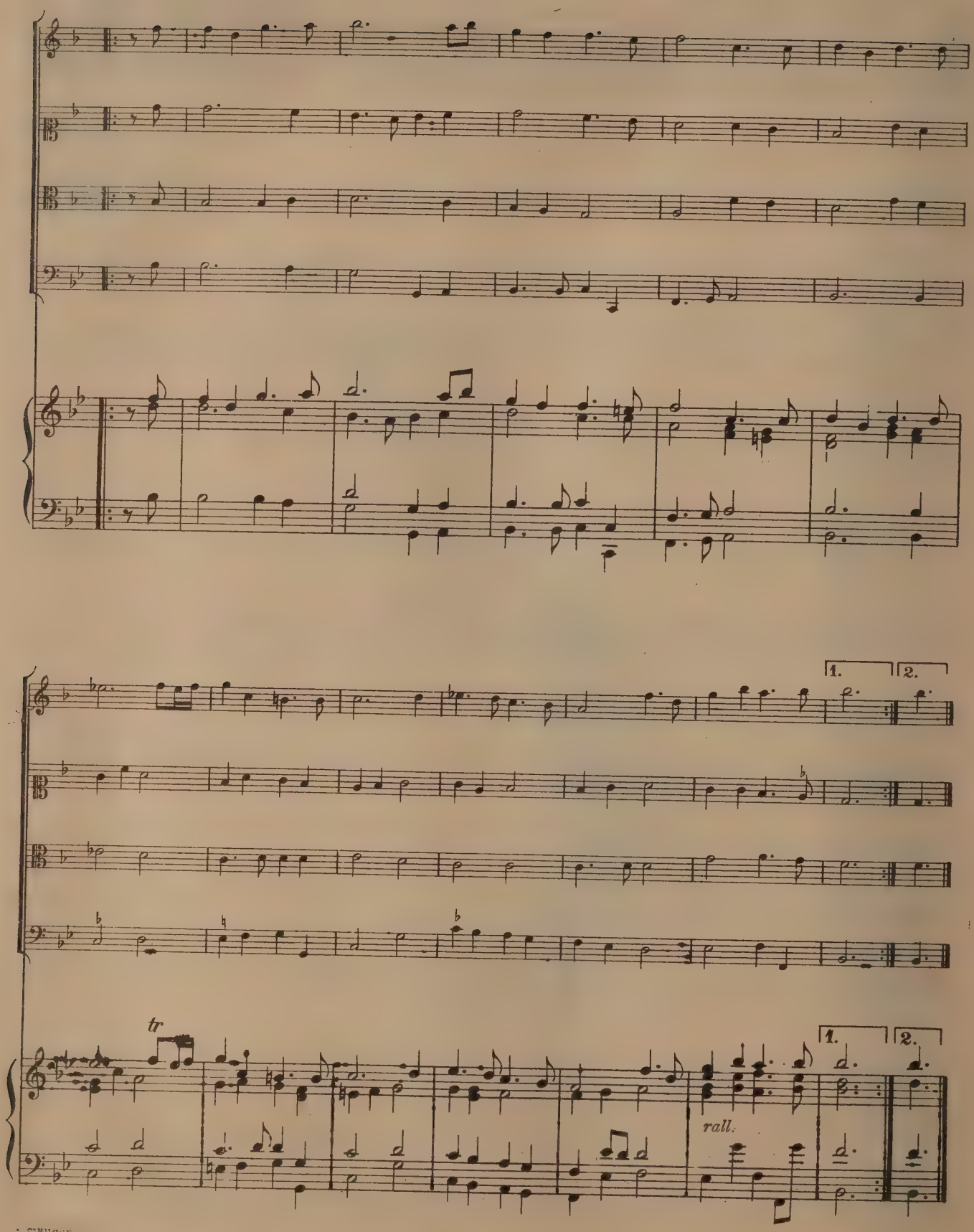
* texte: mi

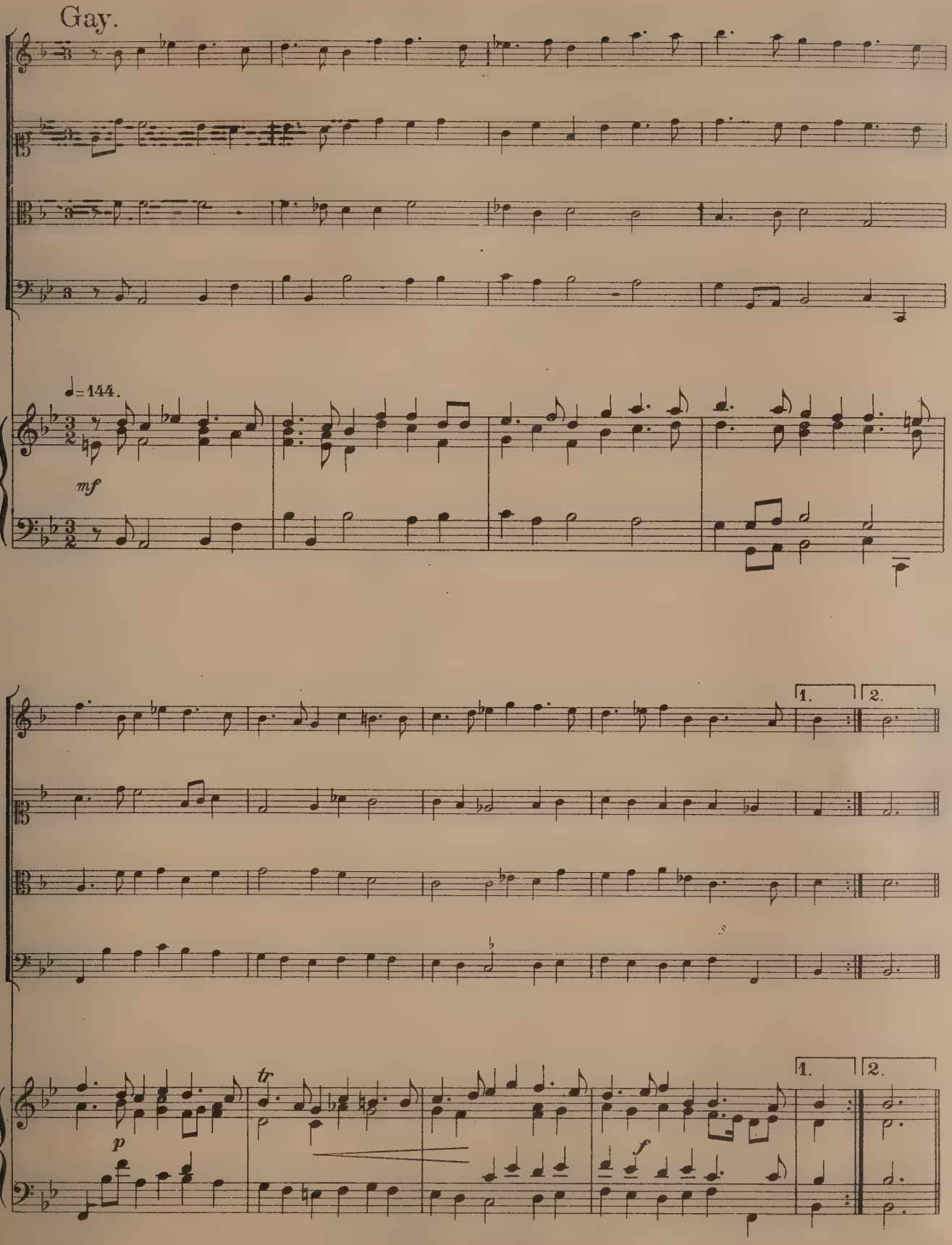
Suite XI

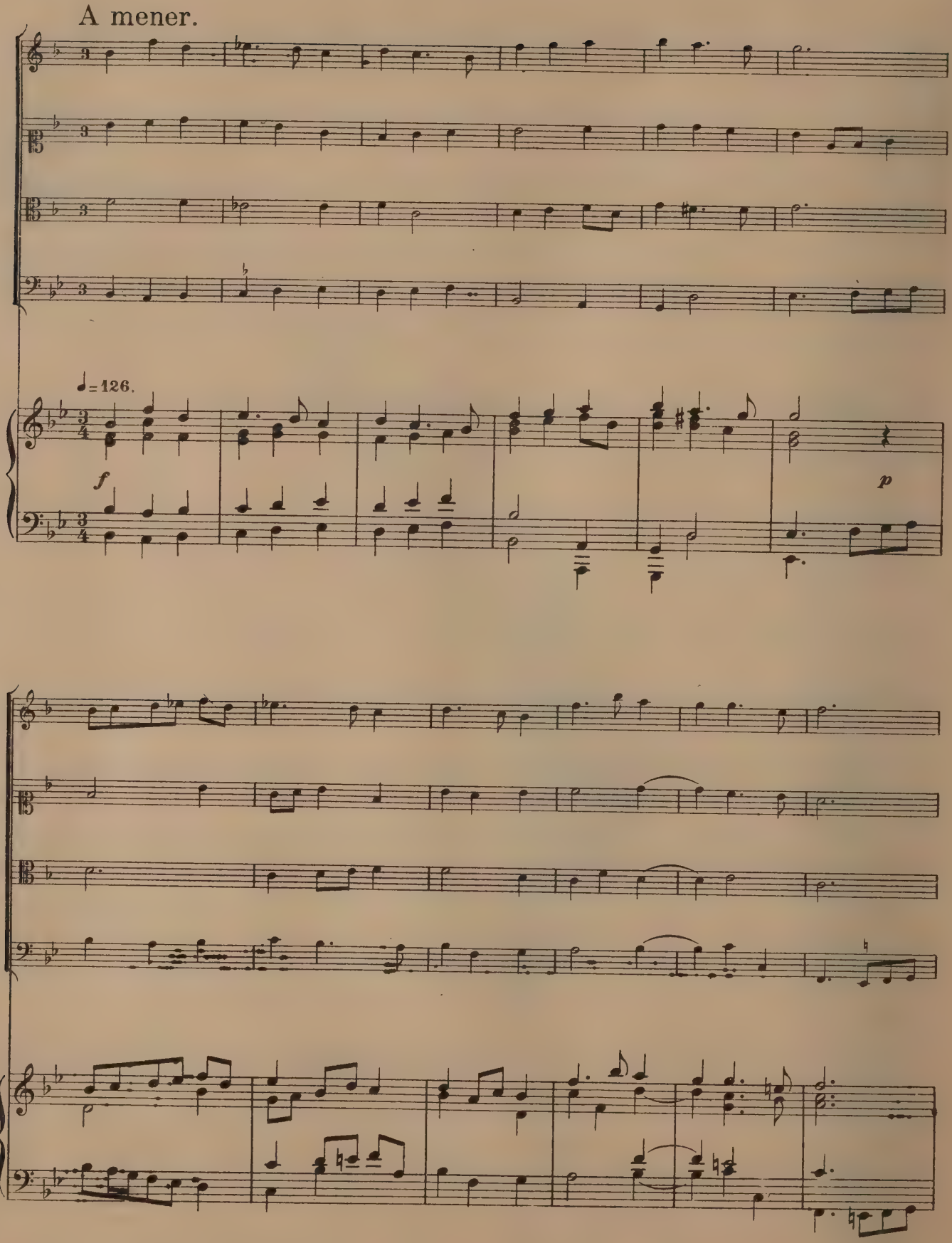
Branles nouveaux de G. D. 1661.

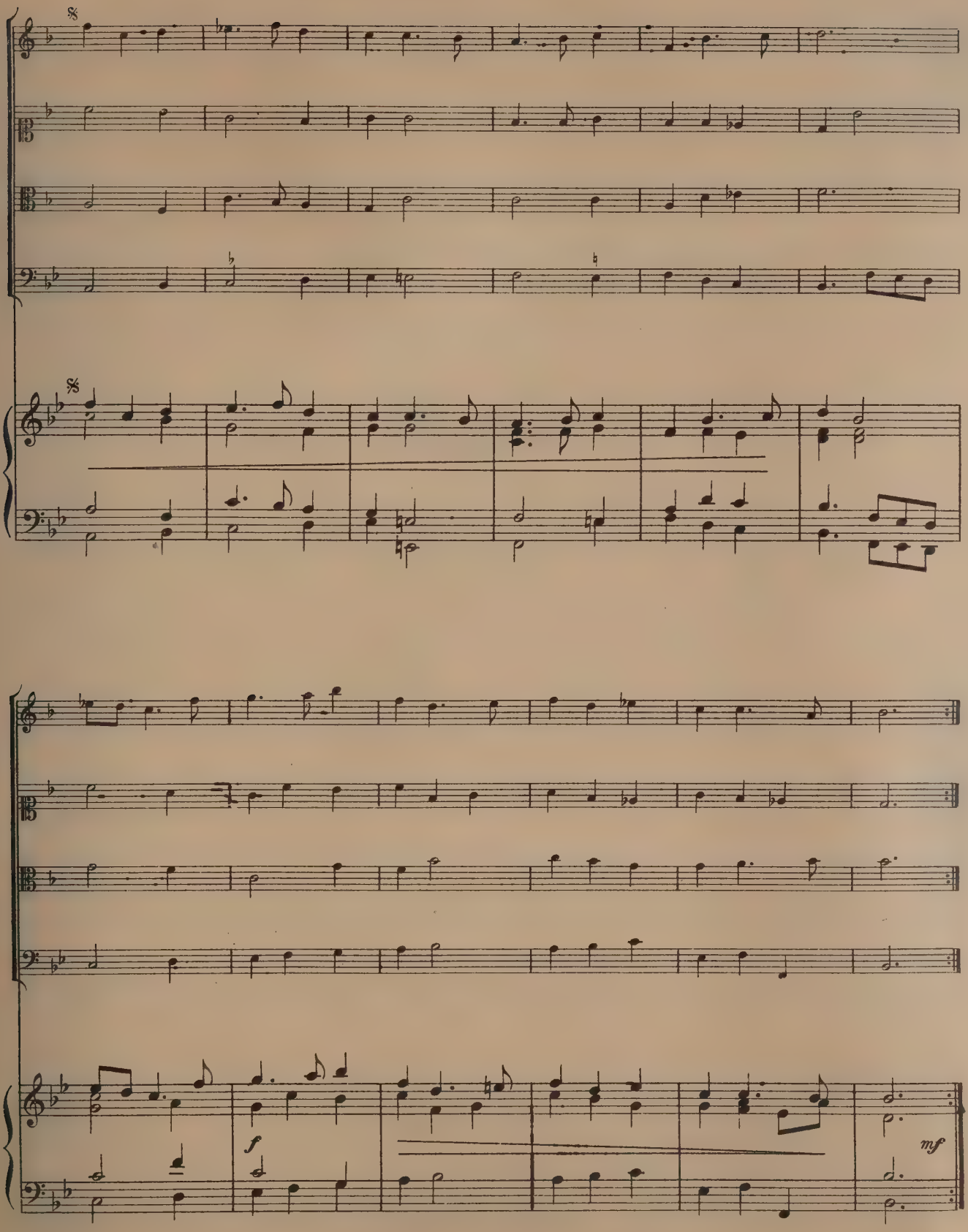


* manque.

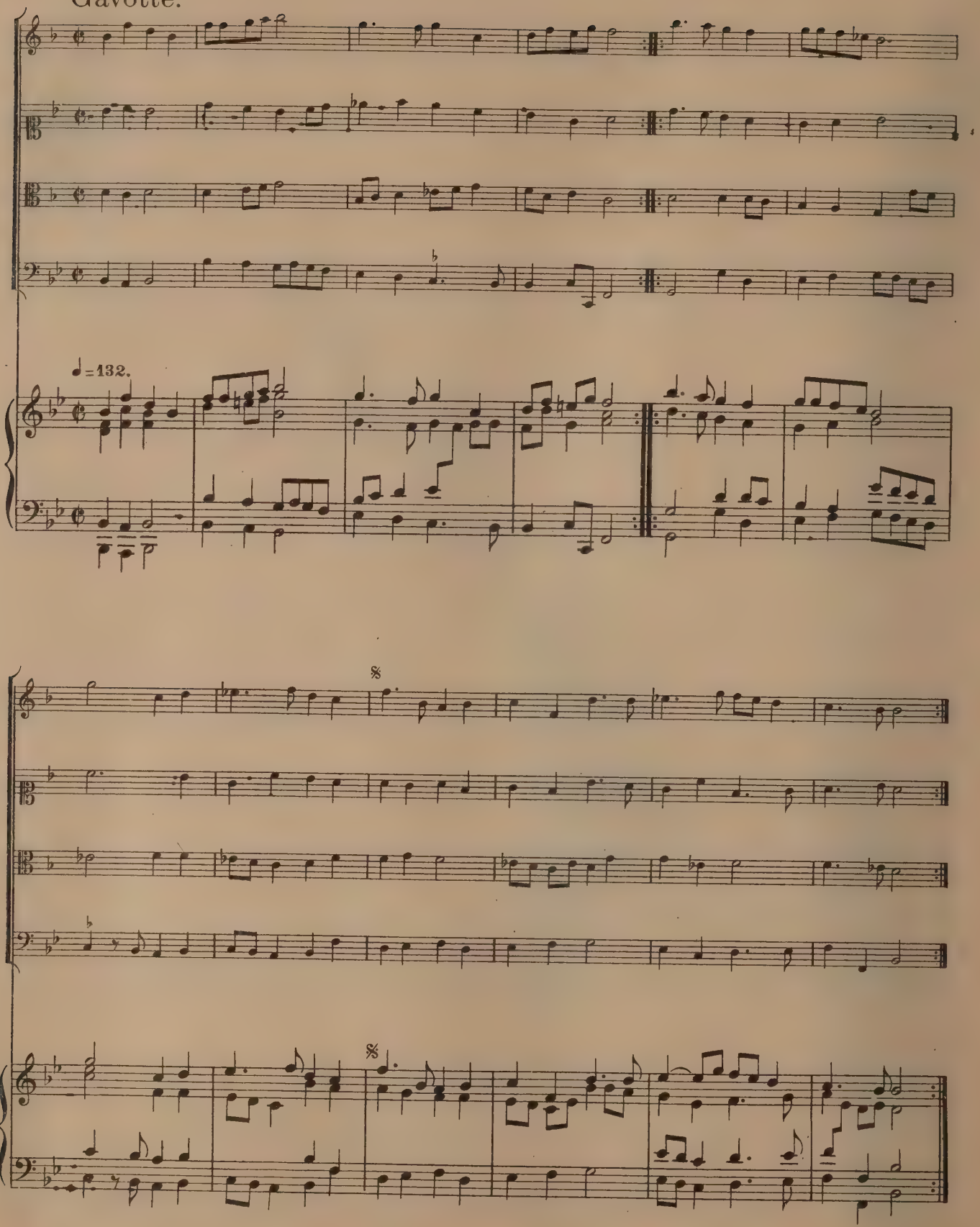

1.
2.
tr
1.
2.
rall.


Gay.
♩=144.
mf
1.
2.
tr
p
f
1.
2.

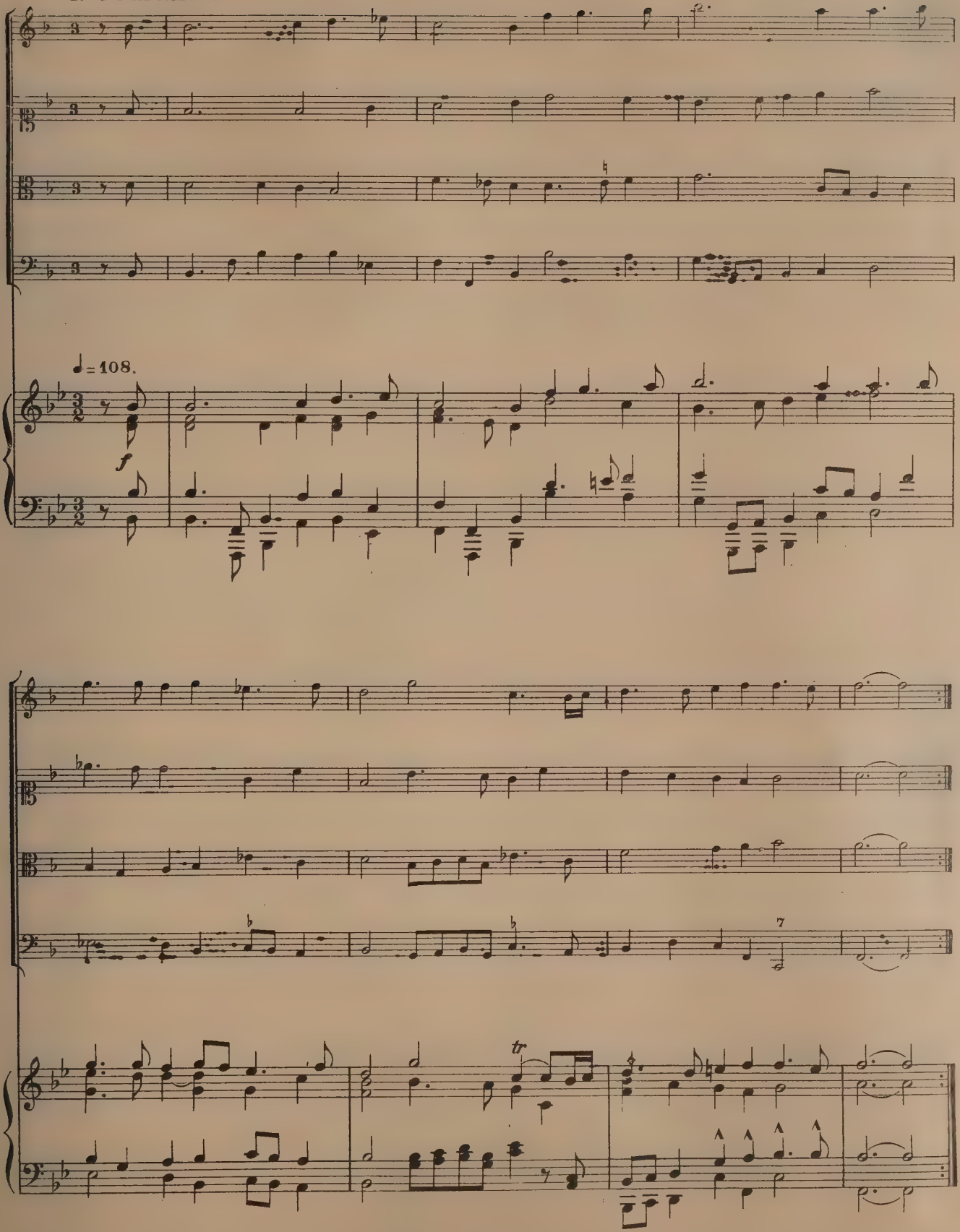

A mener.
♩= 126.
f
p

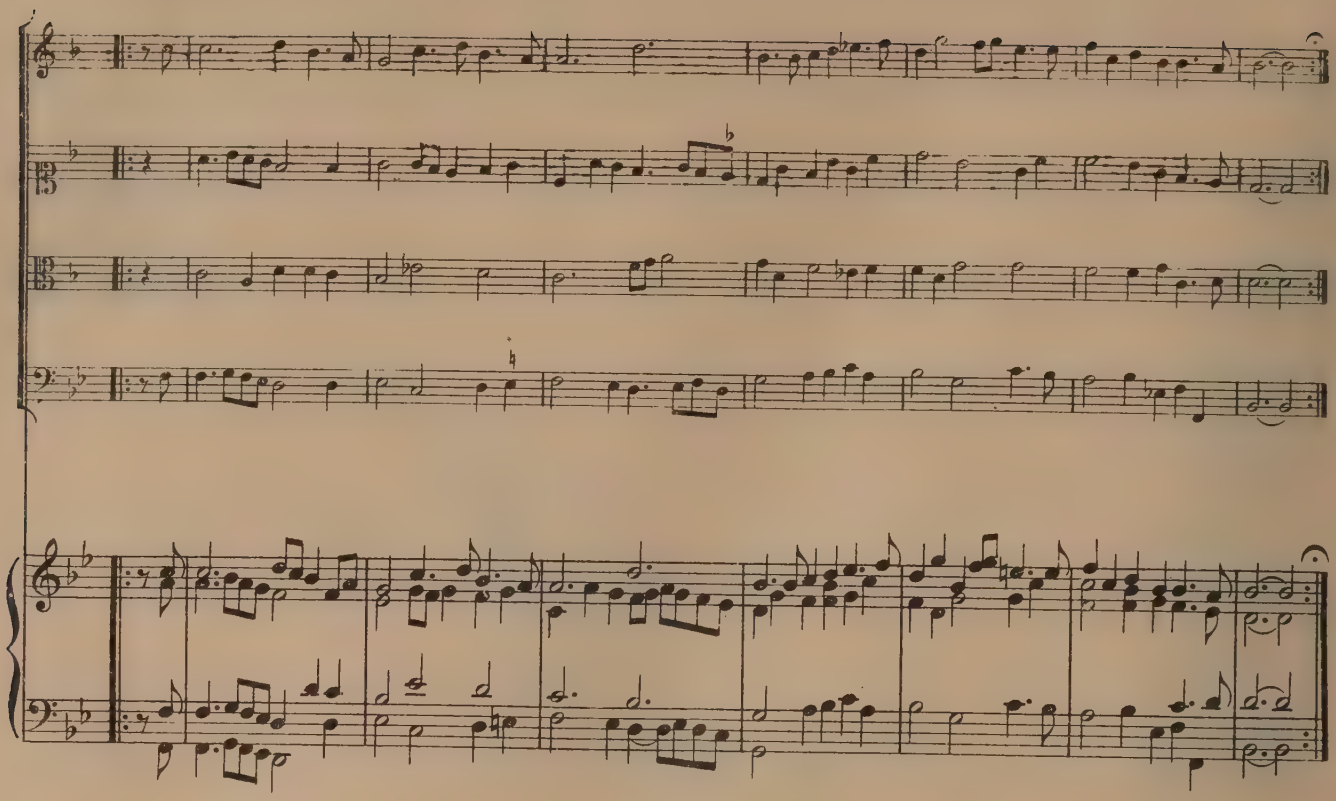

8
8
f
mf

Gavotte.

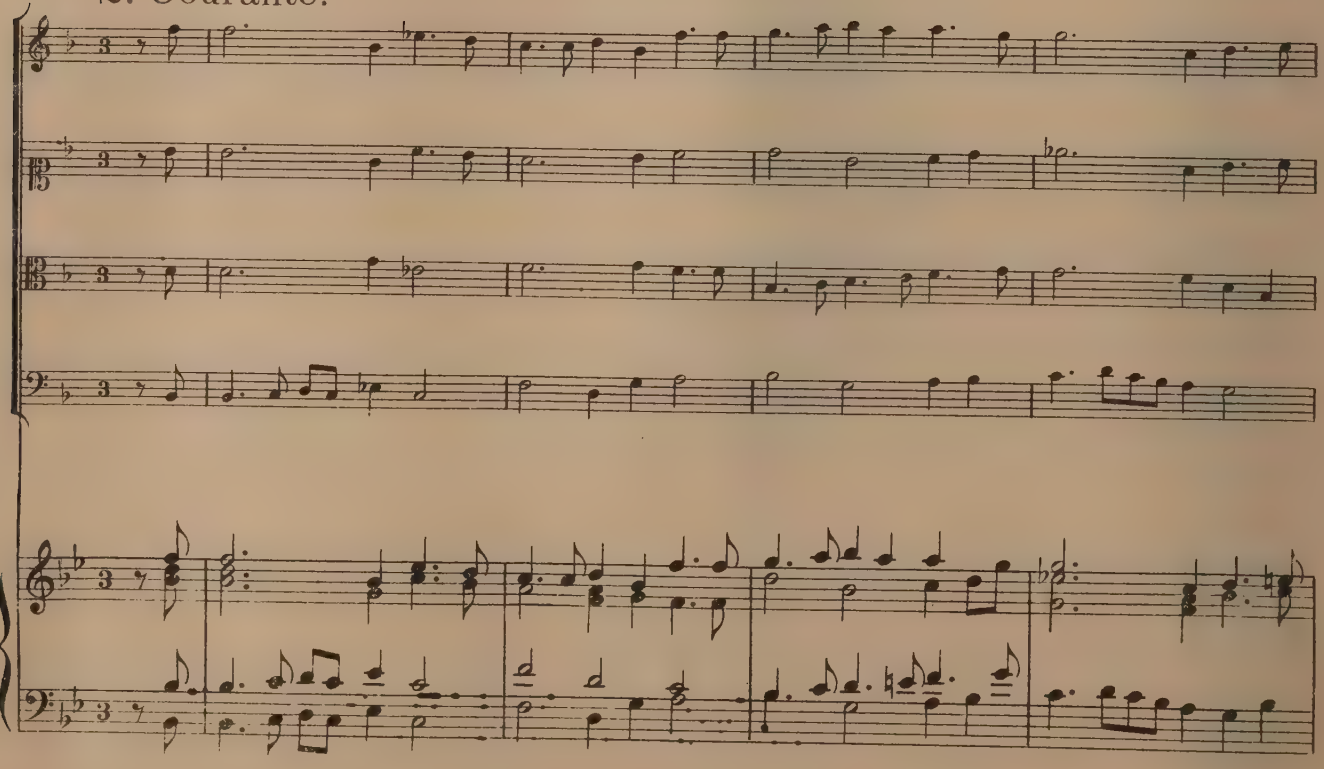


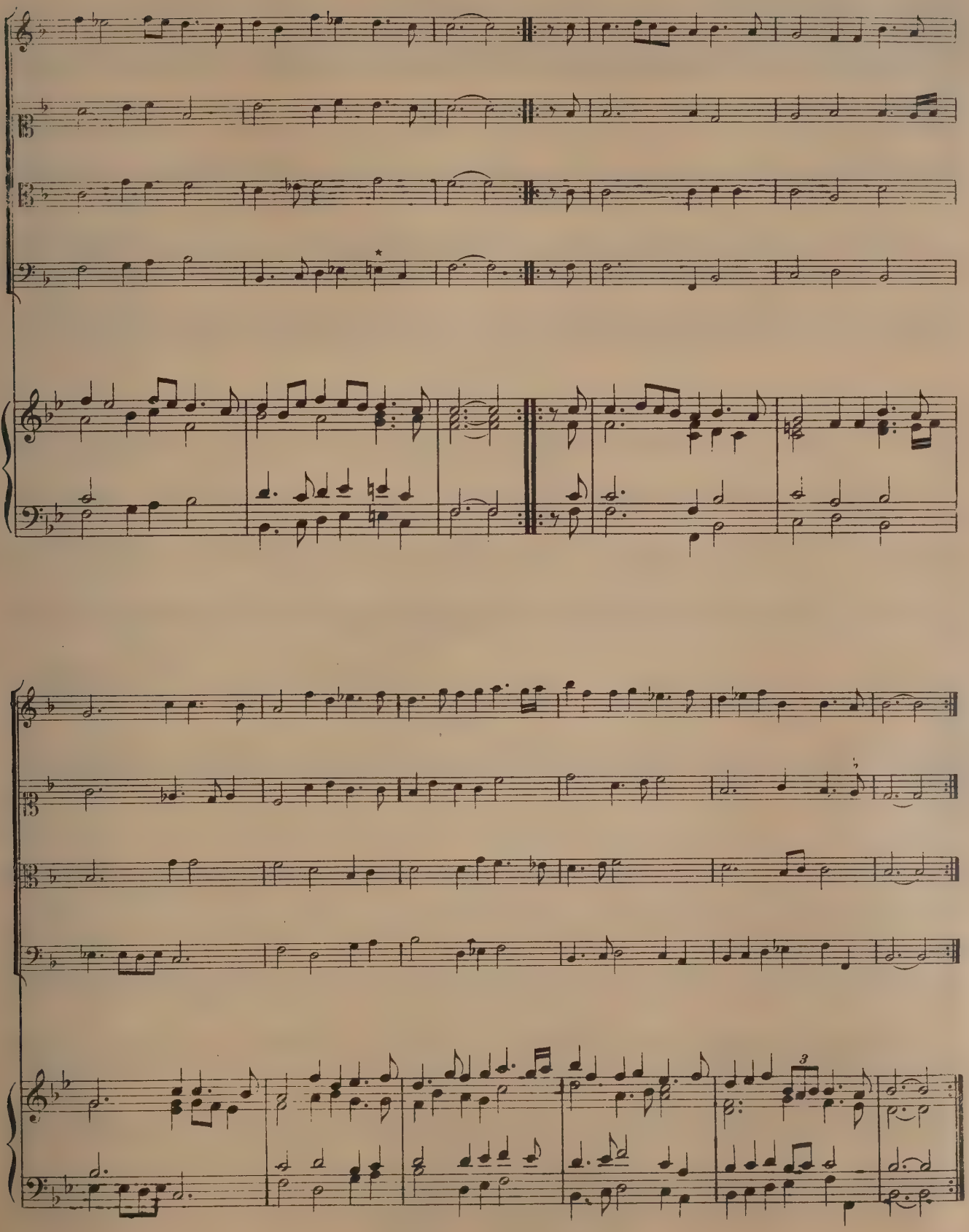
1. Courante.





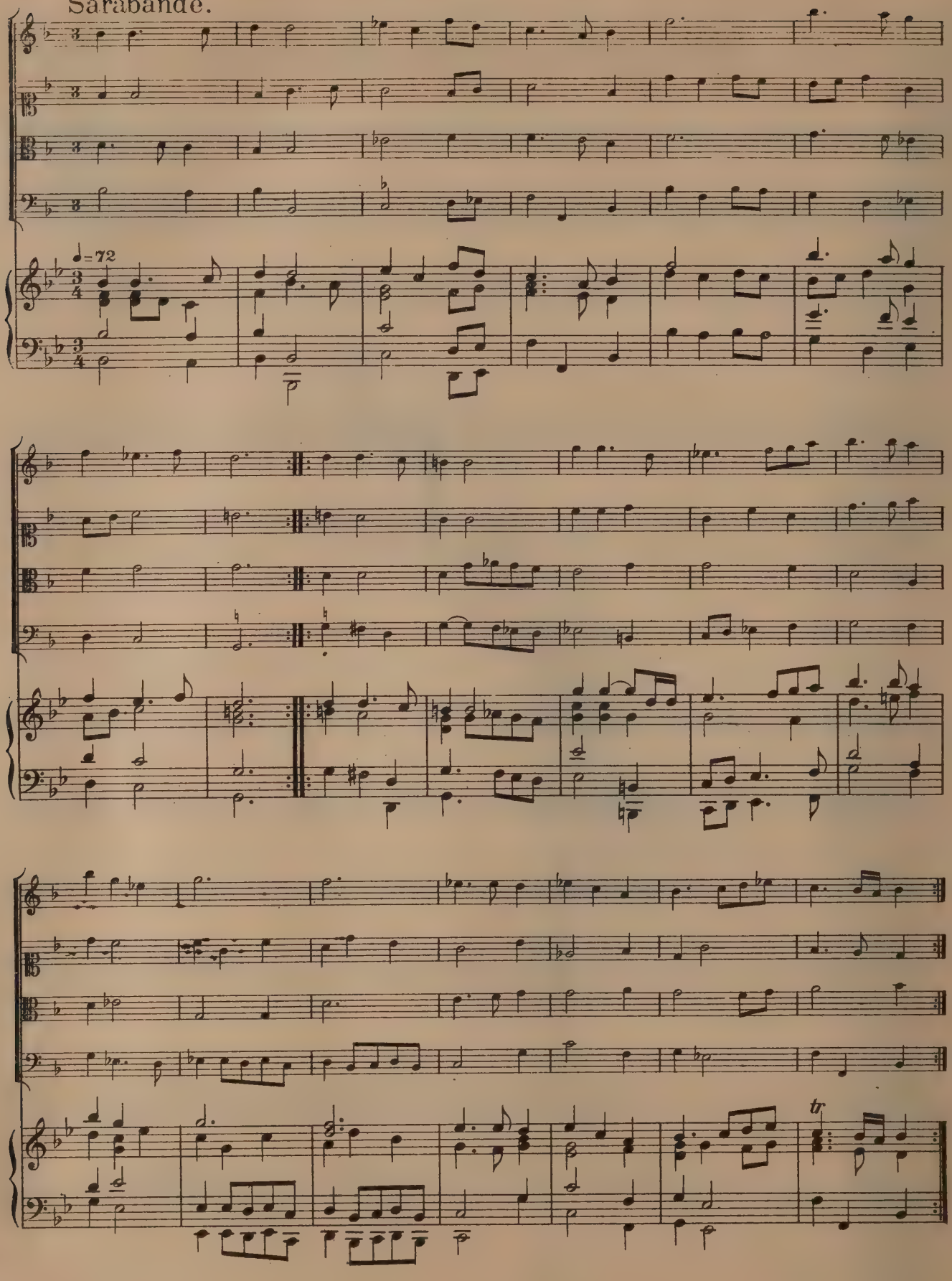
2. Courante.





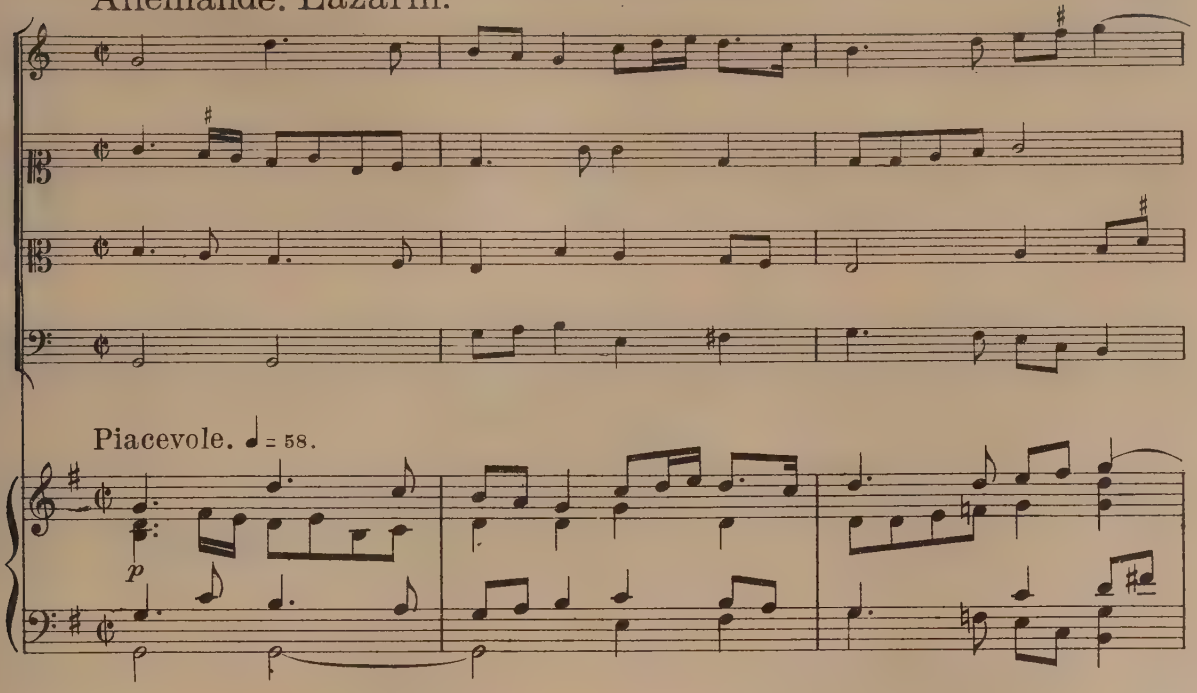
* ici manquent deux temps.

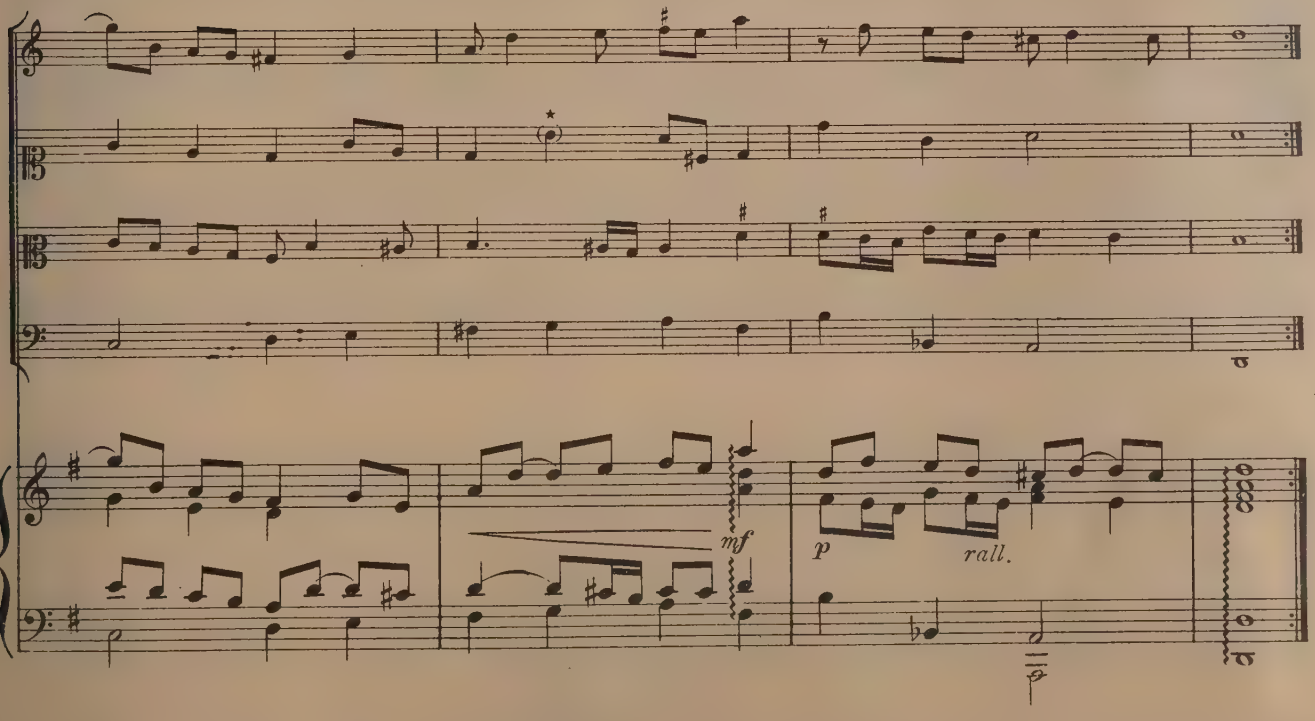
Sarabande.



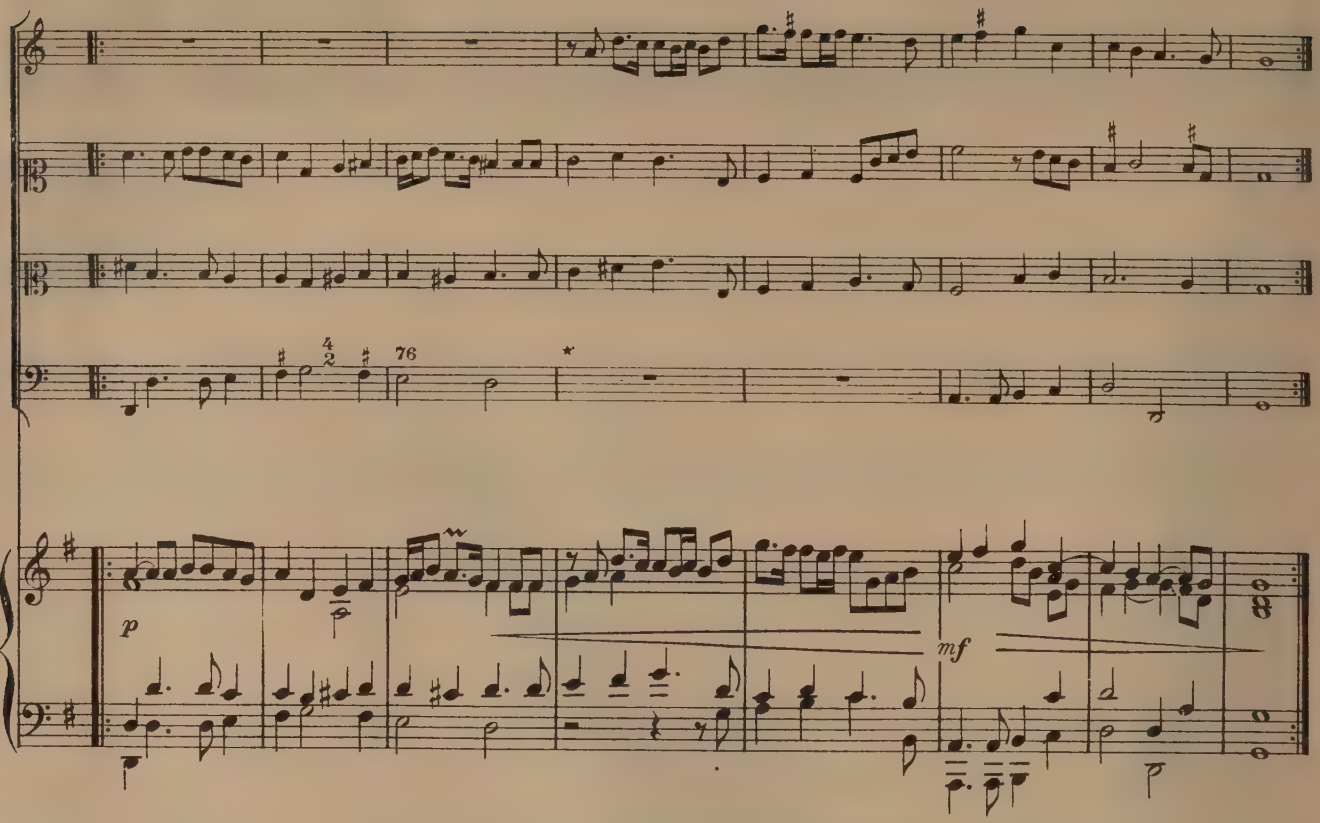
Suite XII

Allemande. Lazarin.

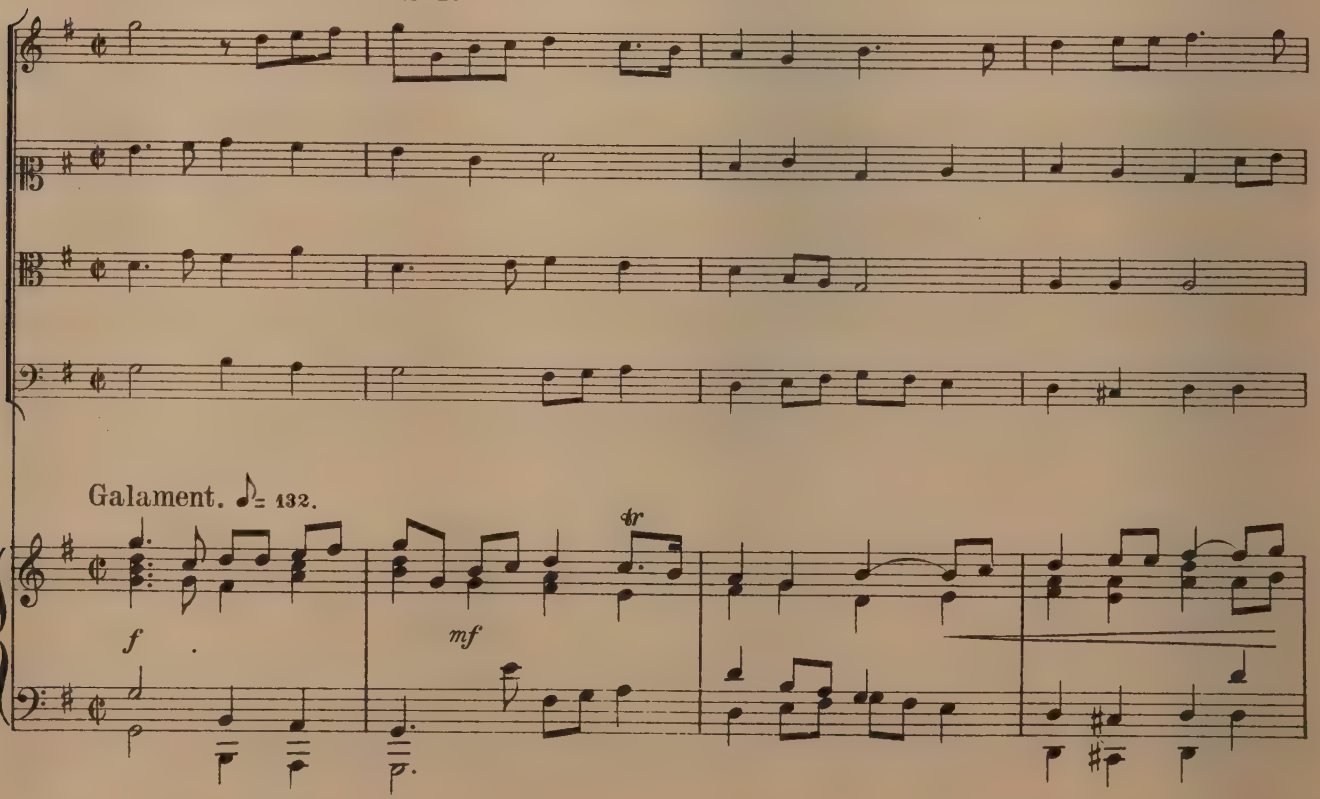




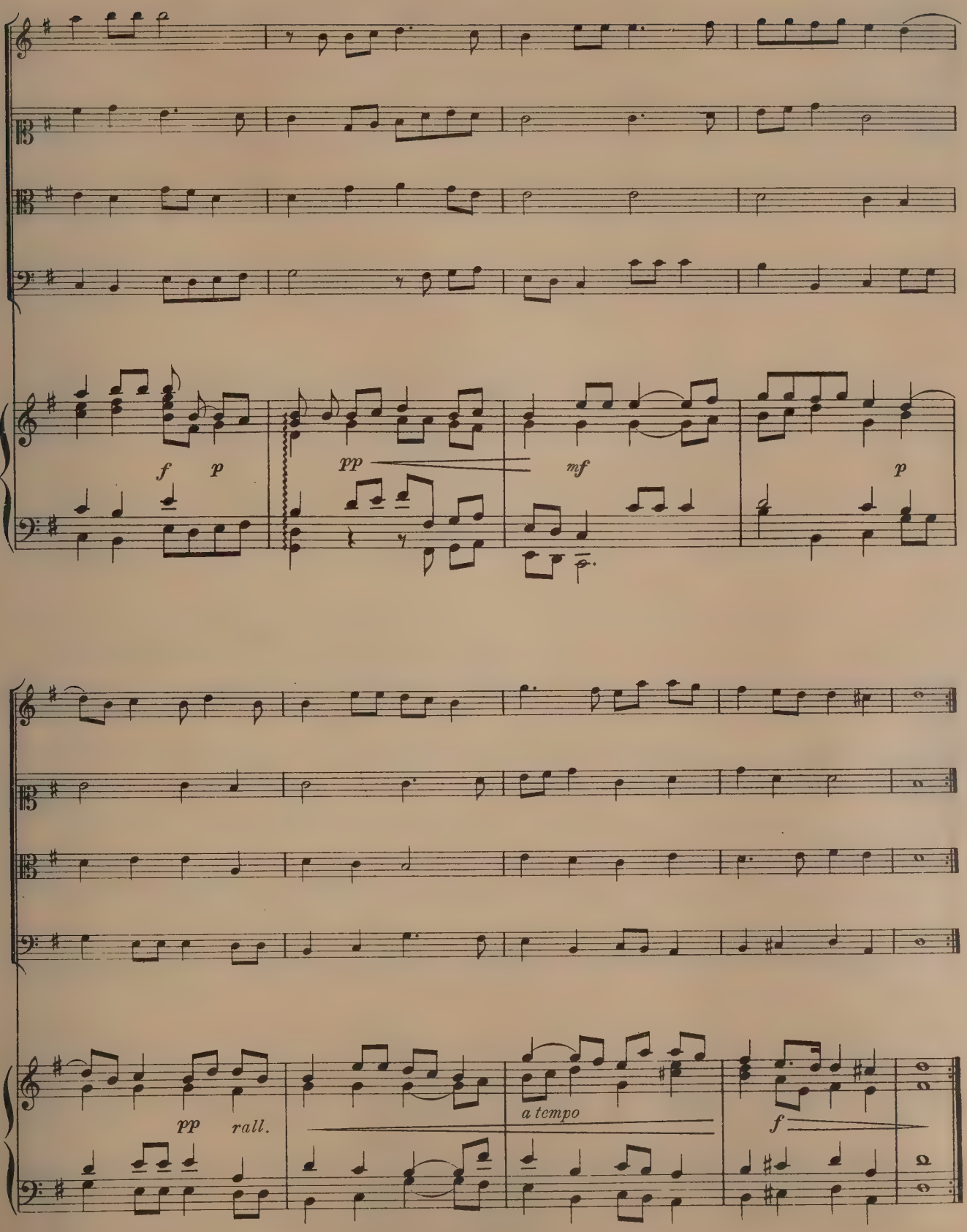
* il y a ici une lacune, bien que le texte ne soit pas interrompu.

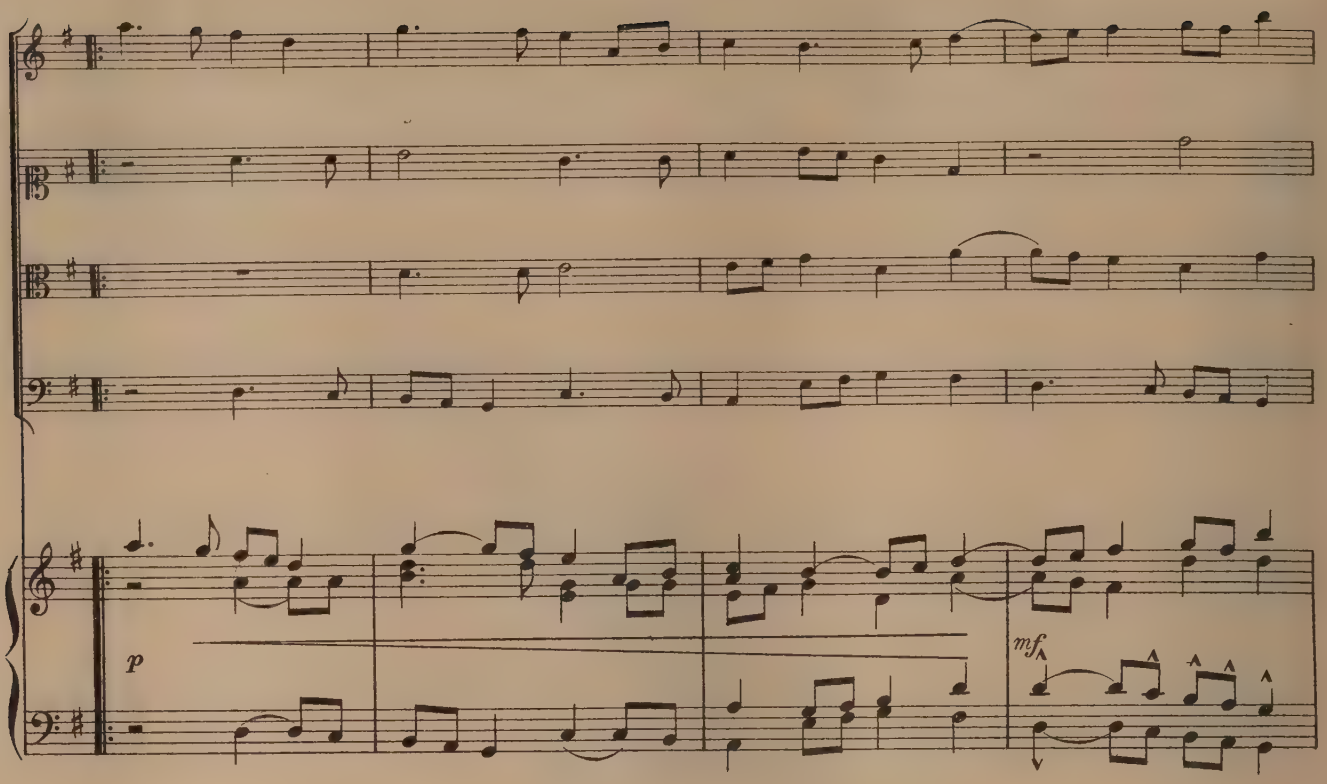


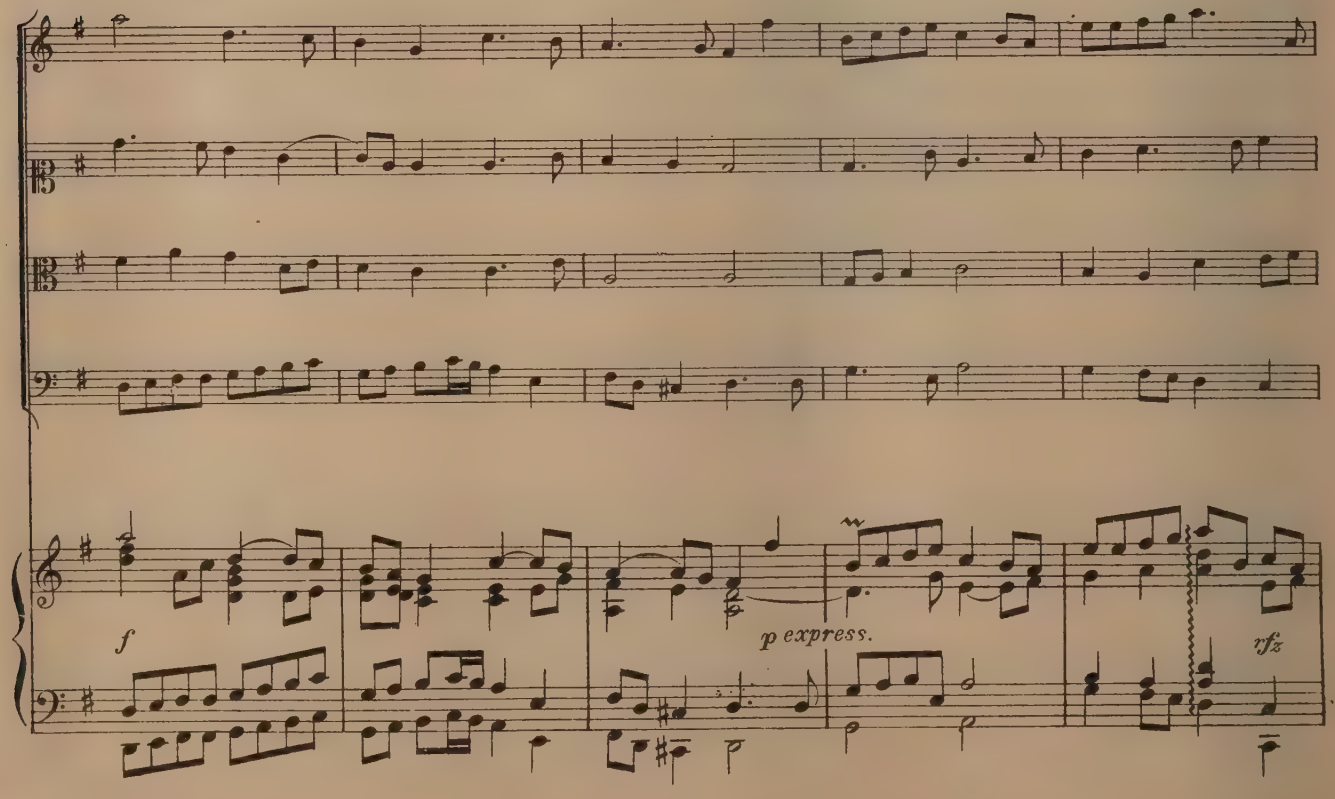
Allemande ex G♮ dur.

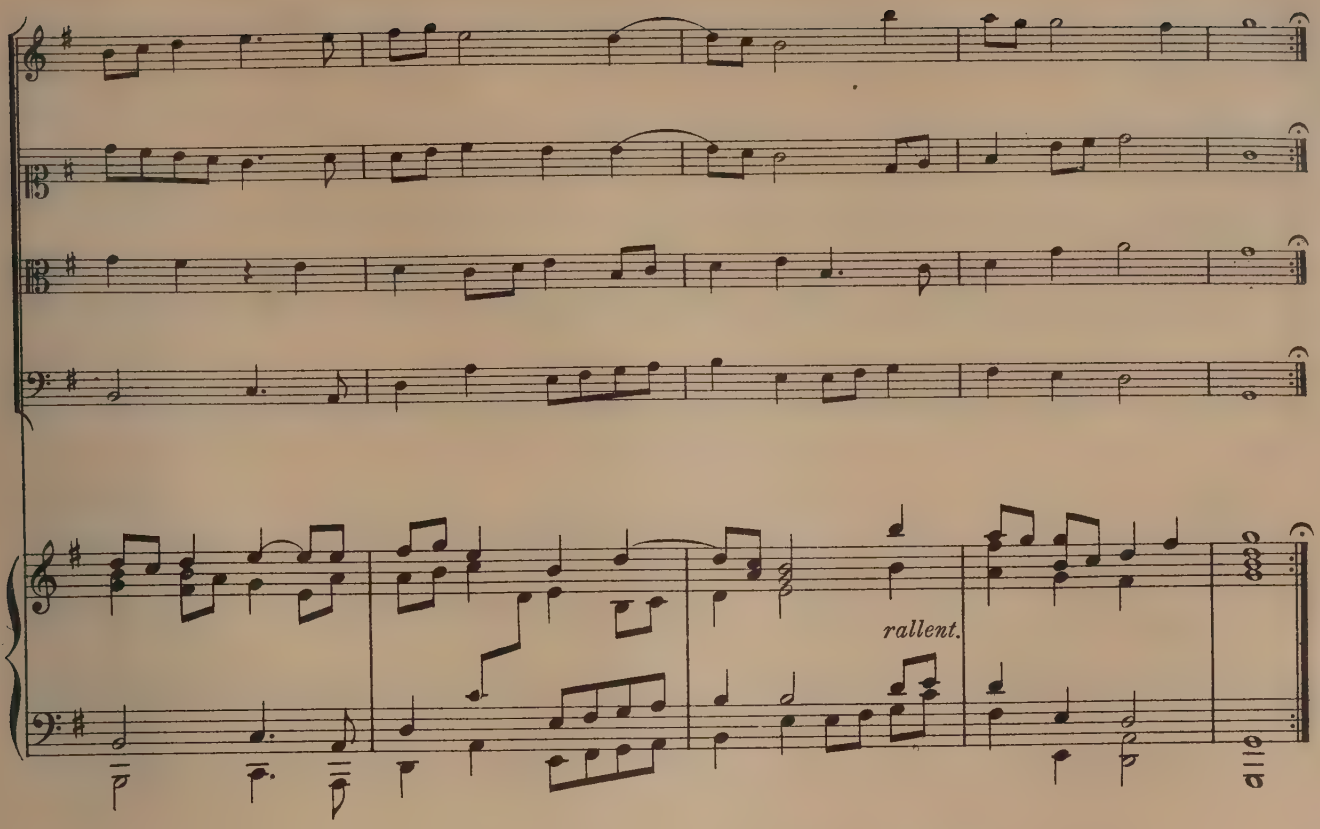


* Le texte porte un renvoi qui est l'unisson du ténor

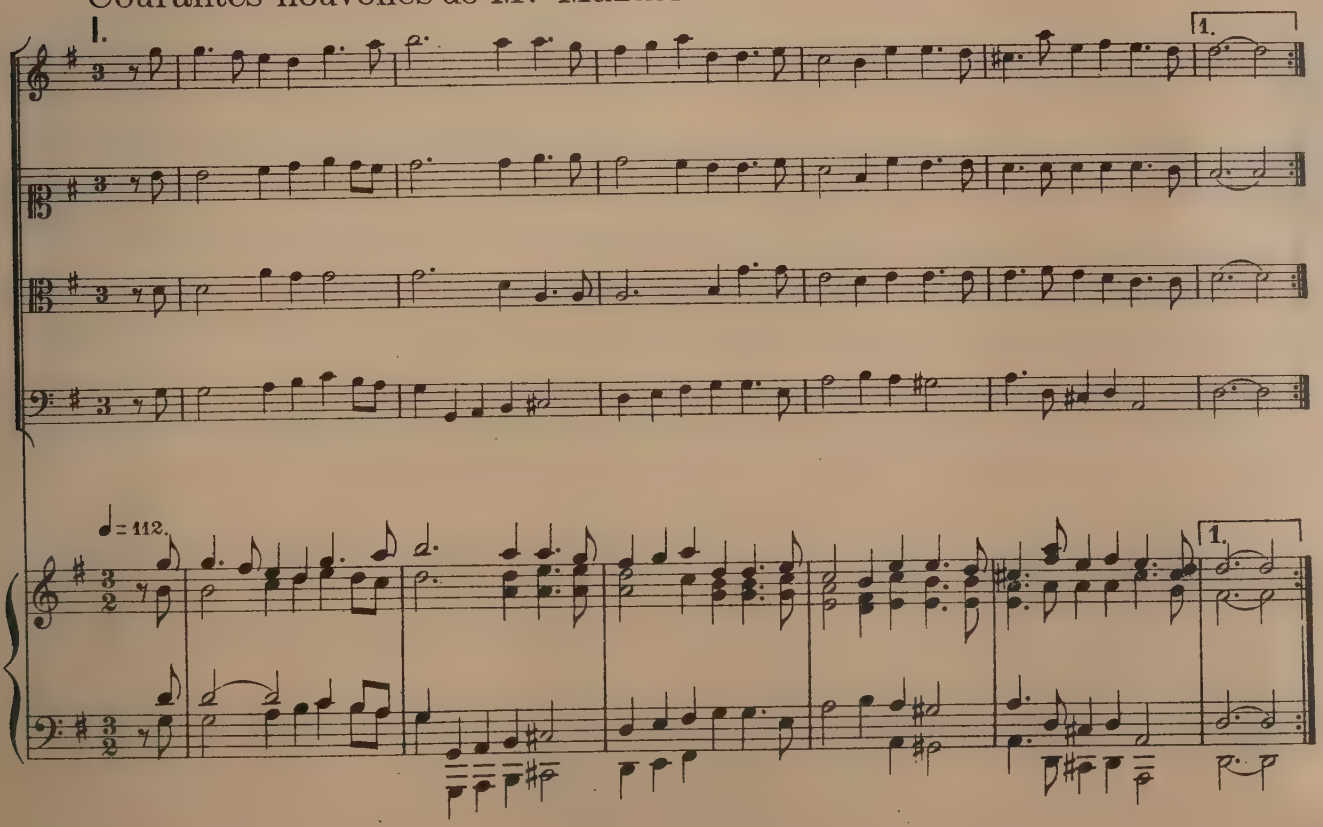

f p
pp
mf
p
pp rall.
a tempo
f

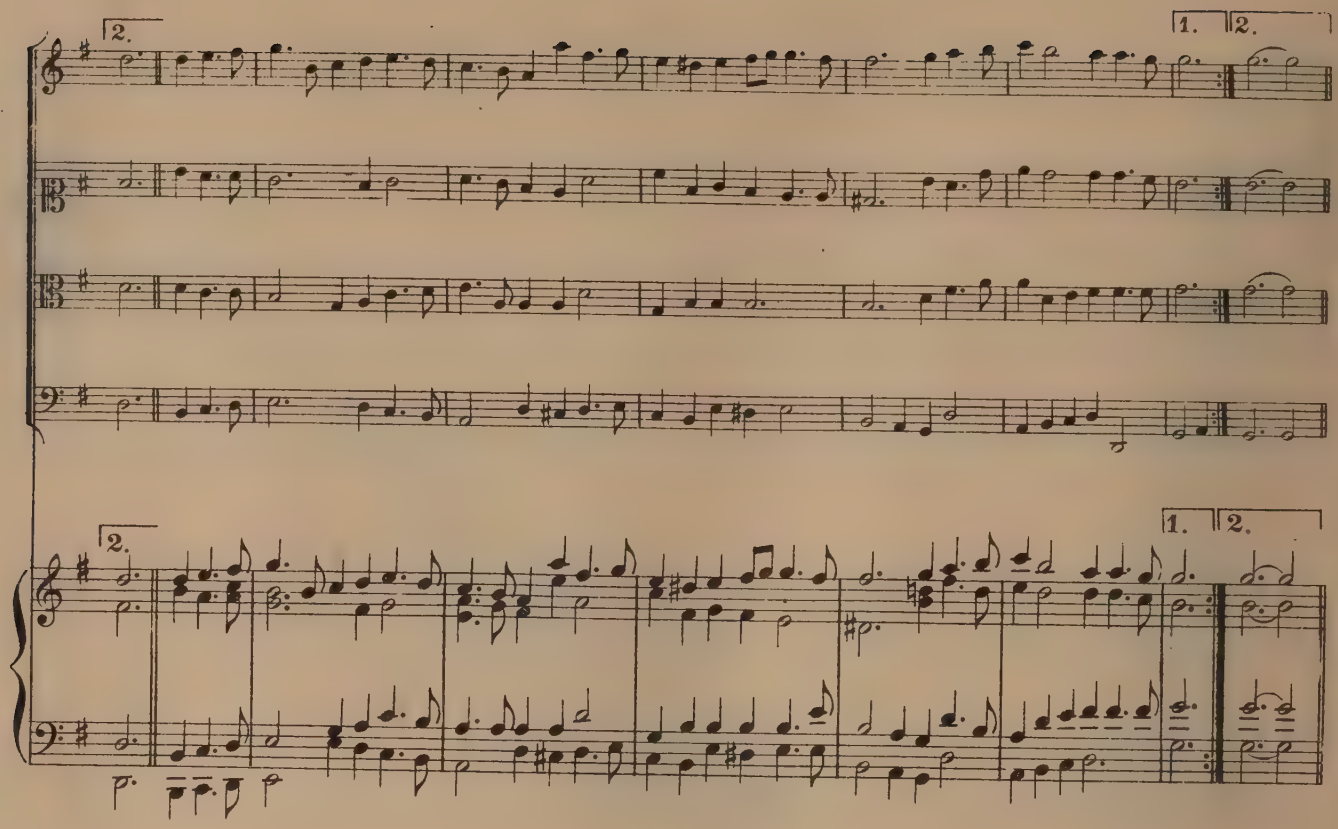

p
mf

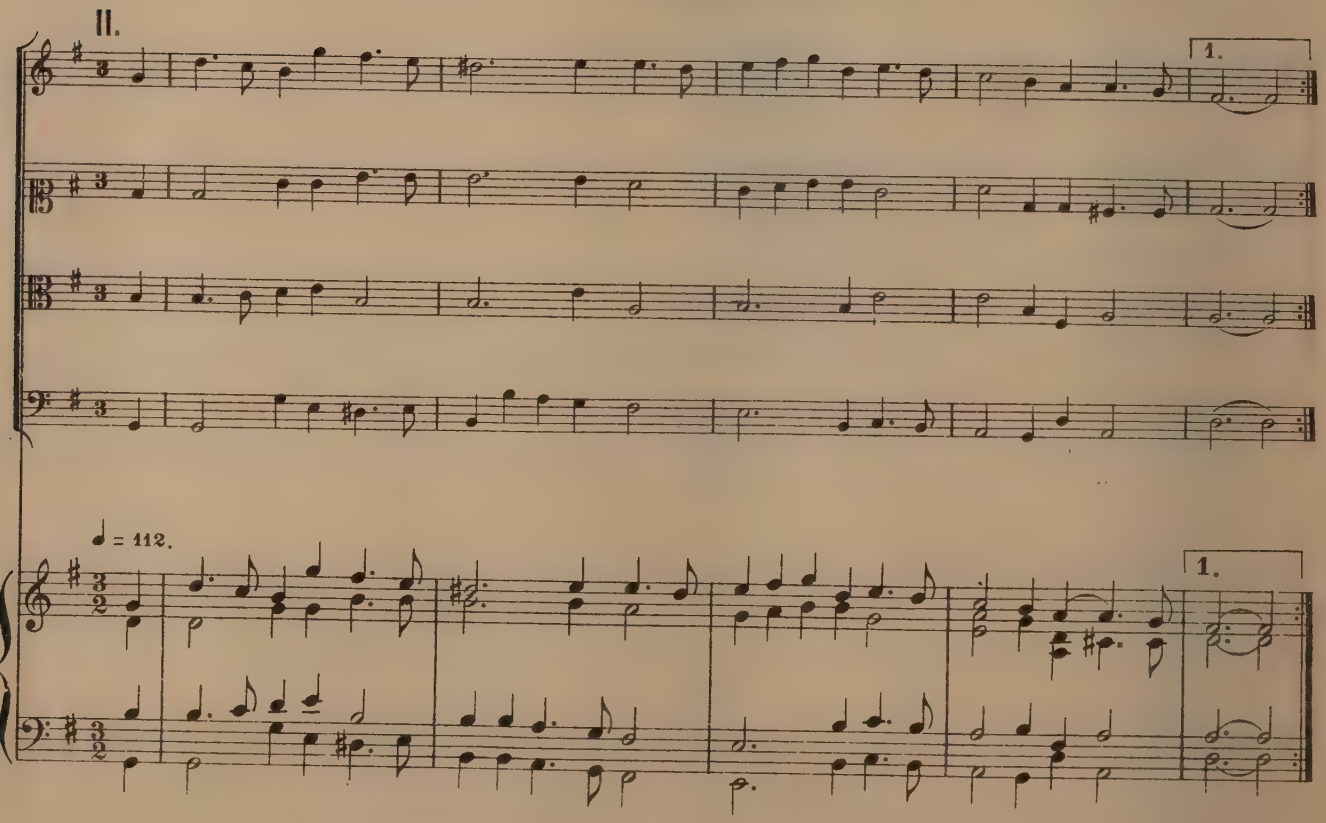

f
p express.
rfz

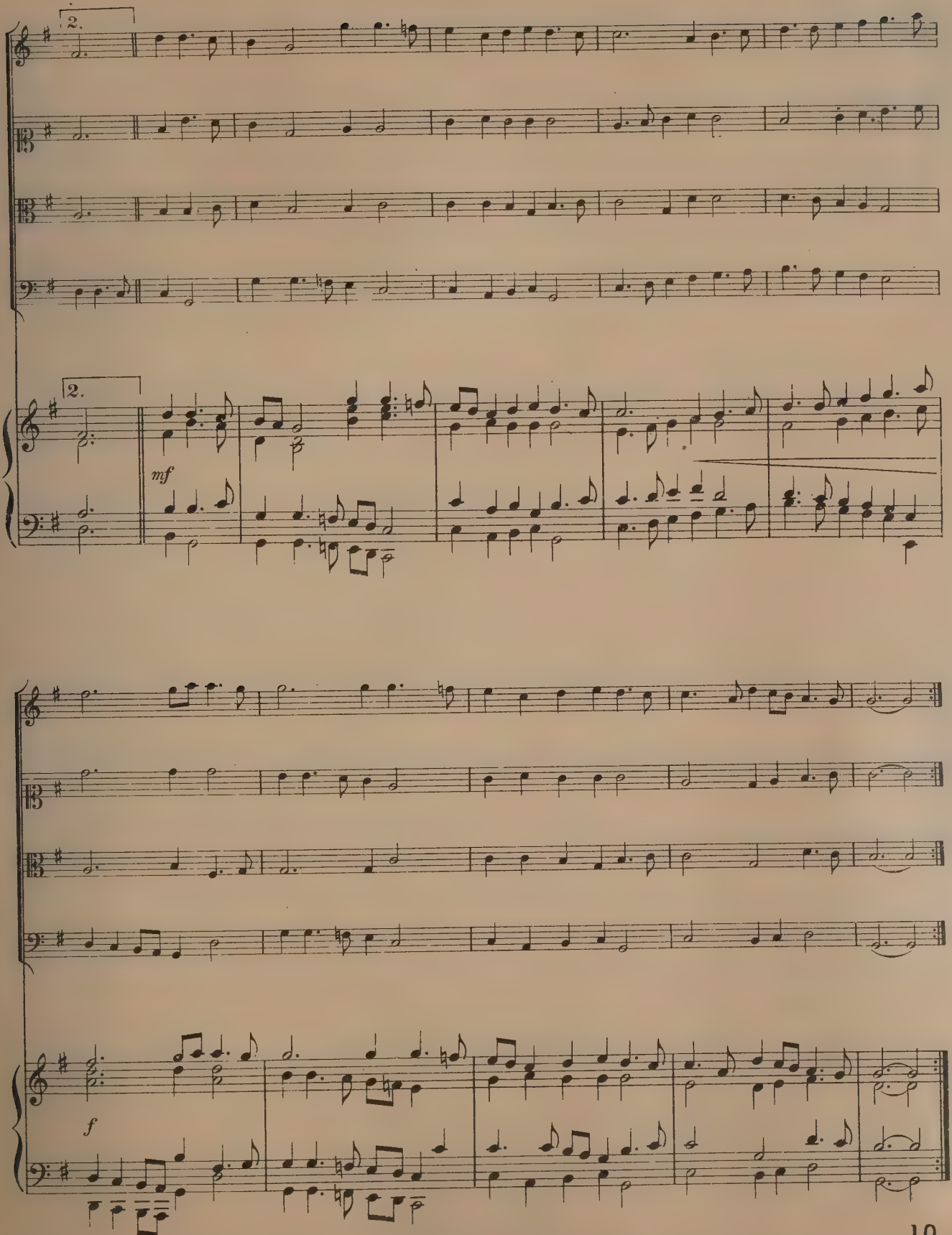


Courantes nouvelles de Mr Mazuel.

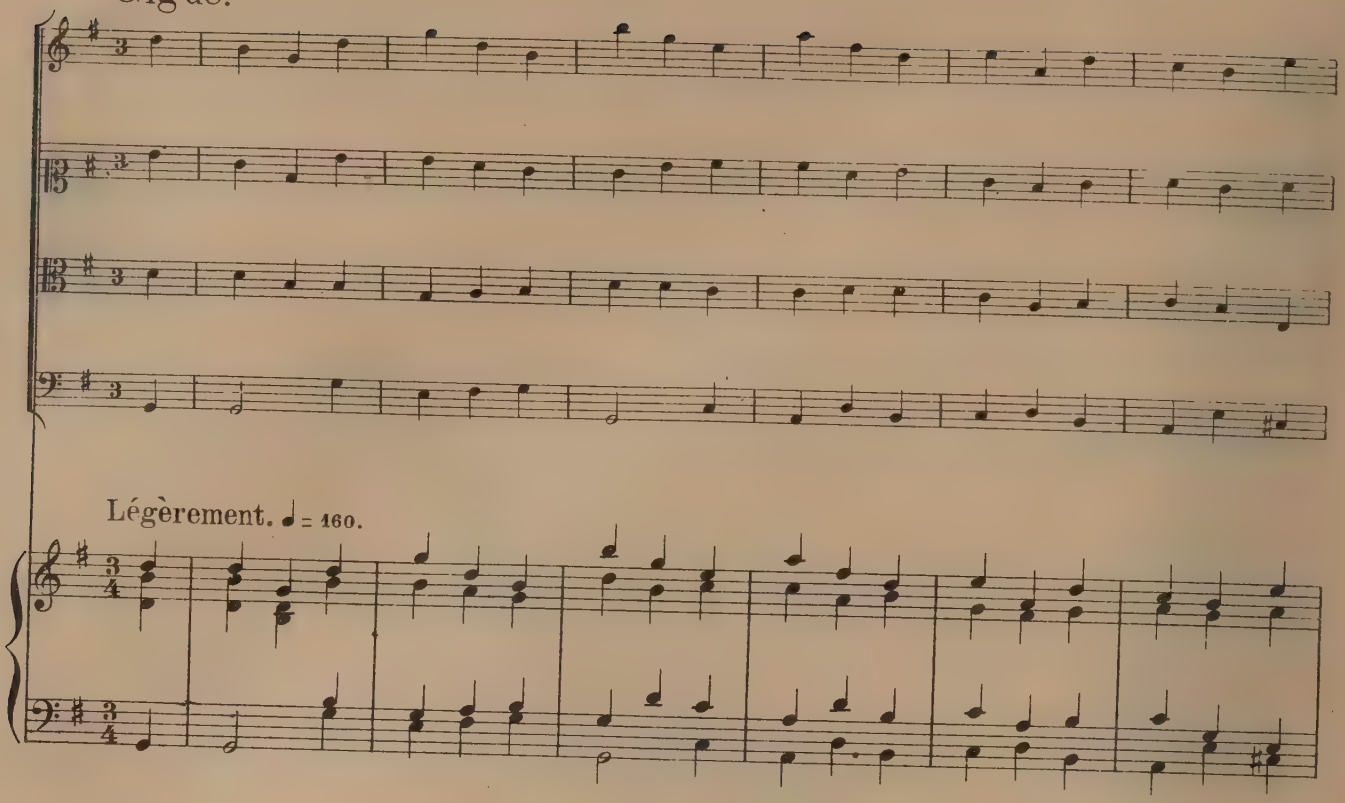



2.
1.
2.
2.
1.
2.

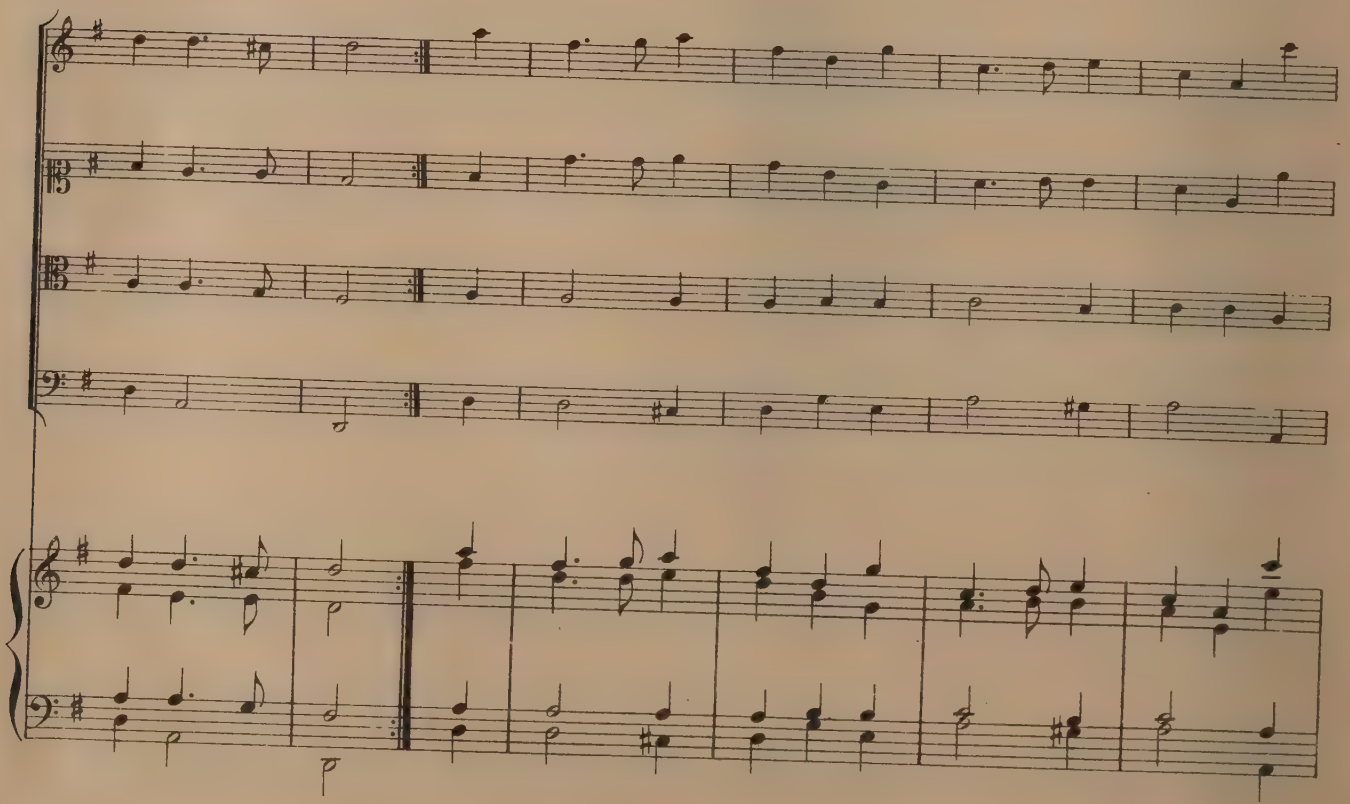

II.
1.
♩ = 112.
1.

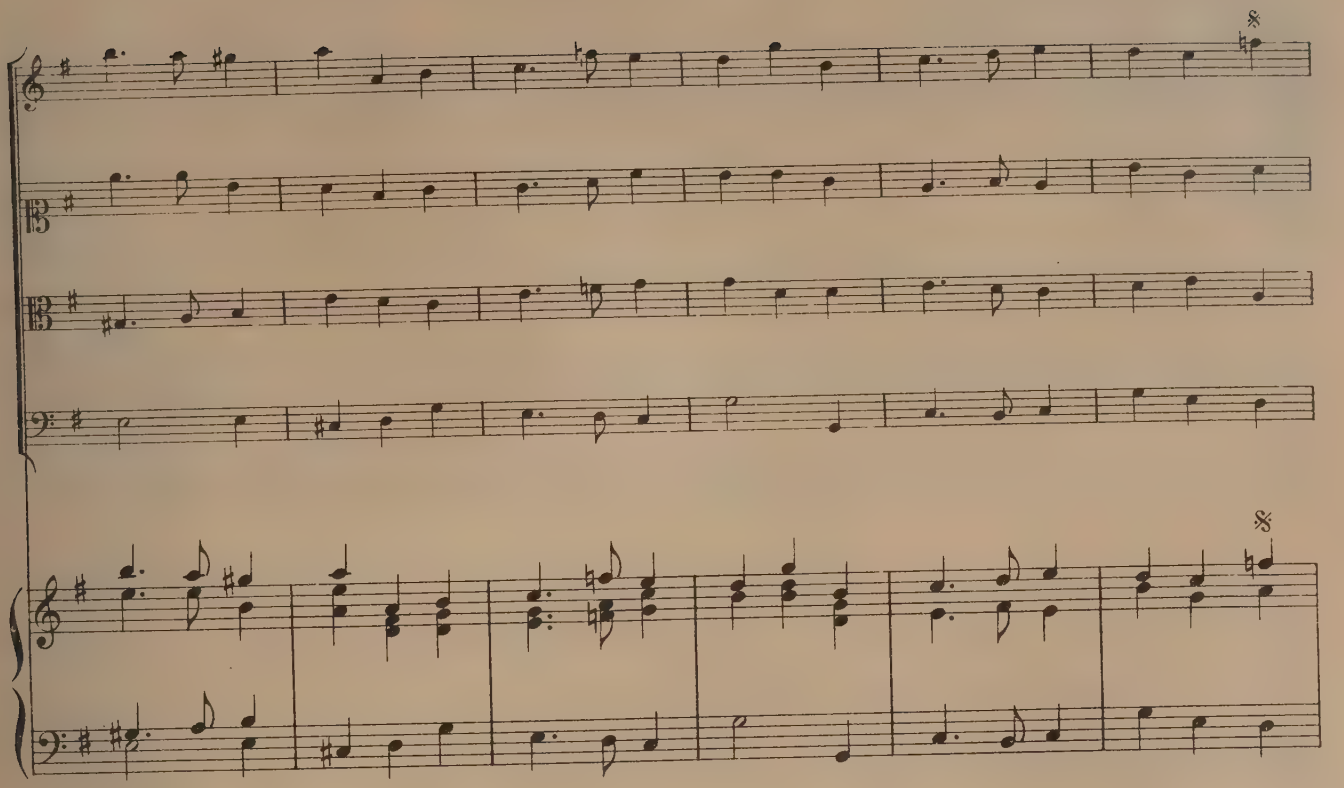

2.
2.
mf
f

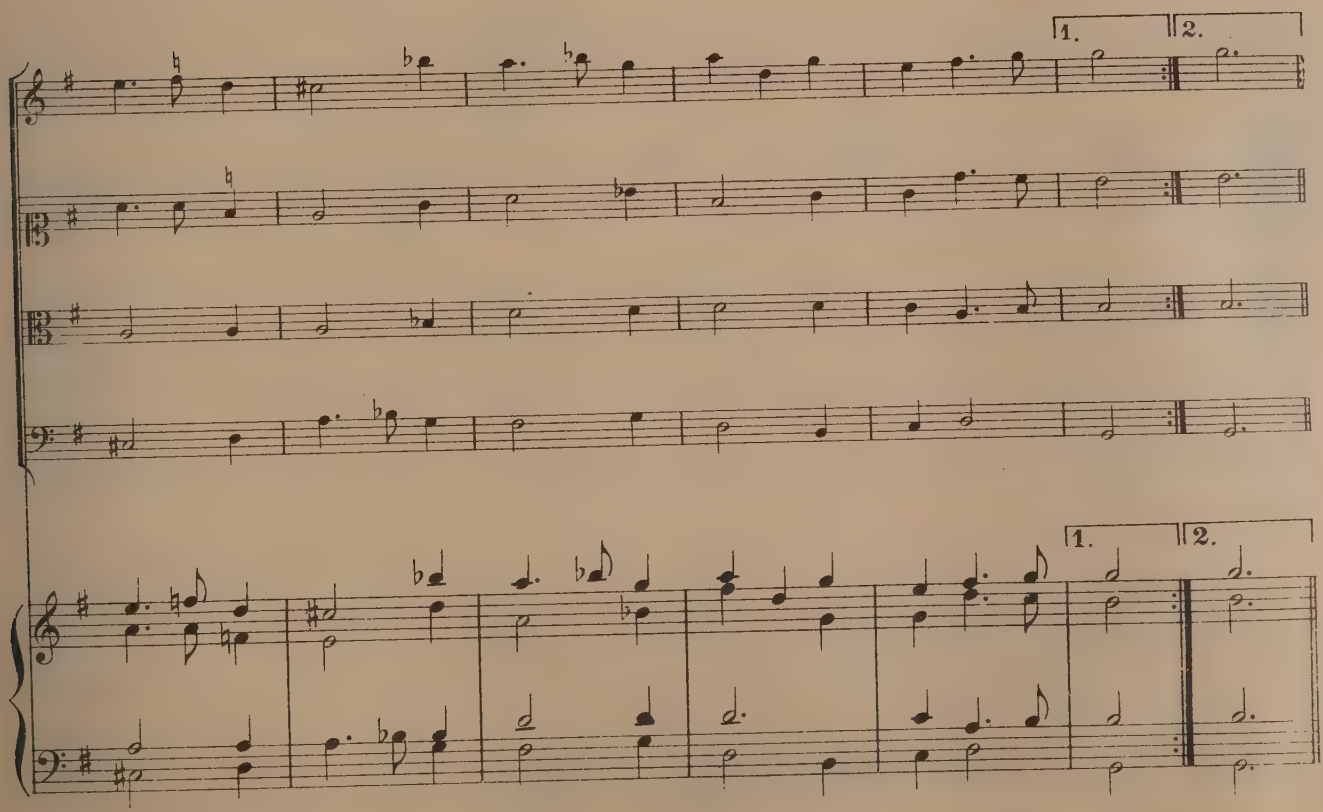
Gigue.



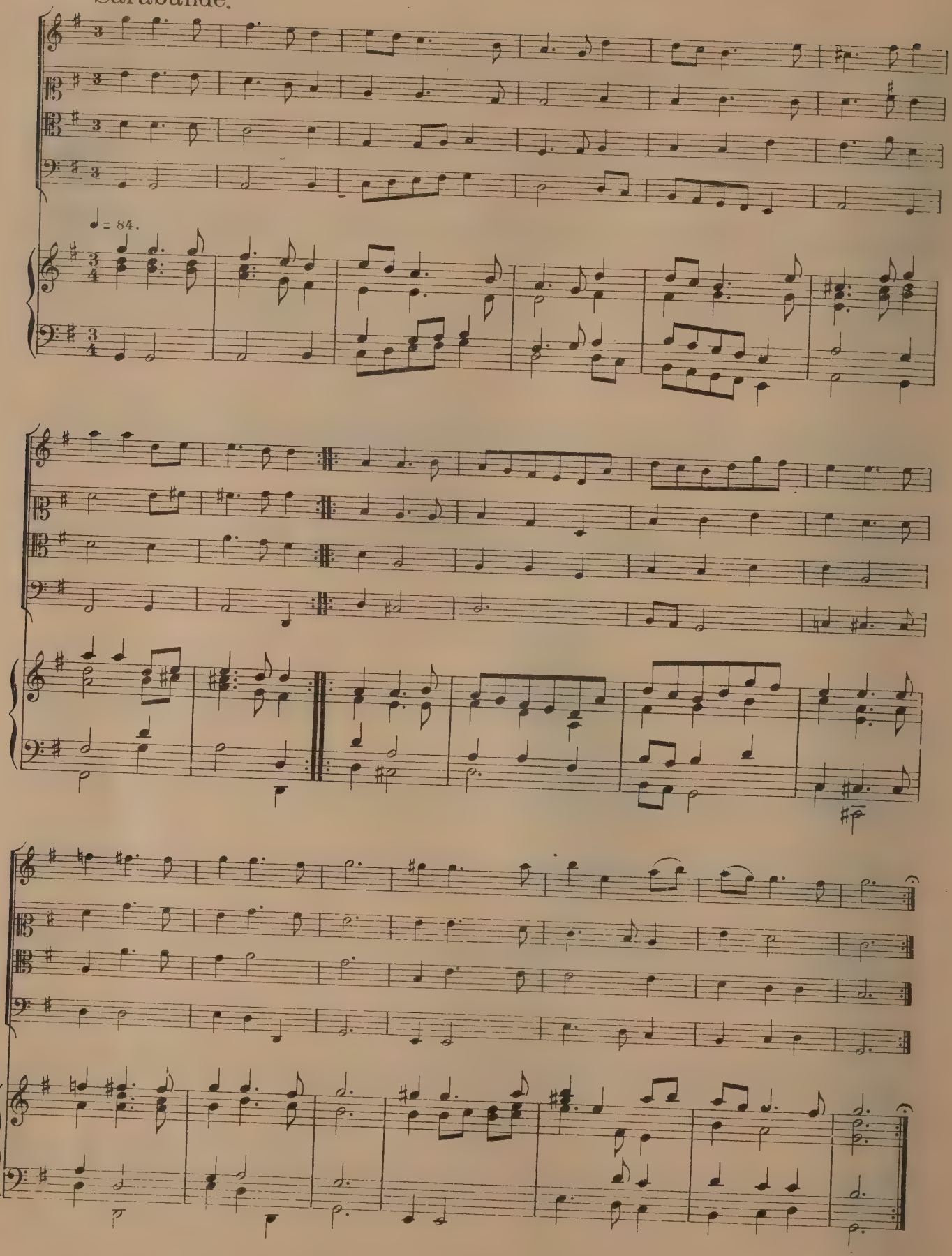
Légèrement. ♩ = 160.




8
8

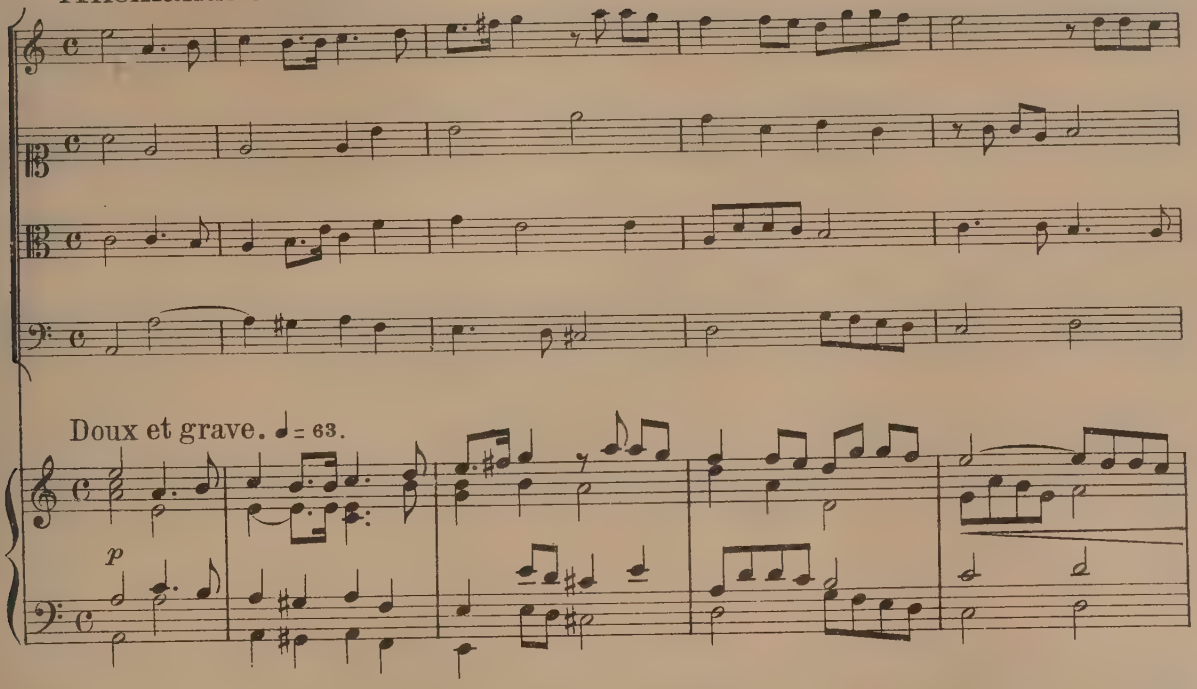

1.
2.
1.
2.

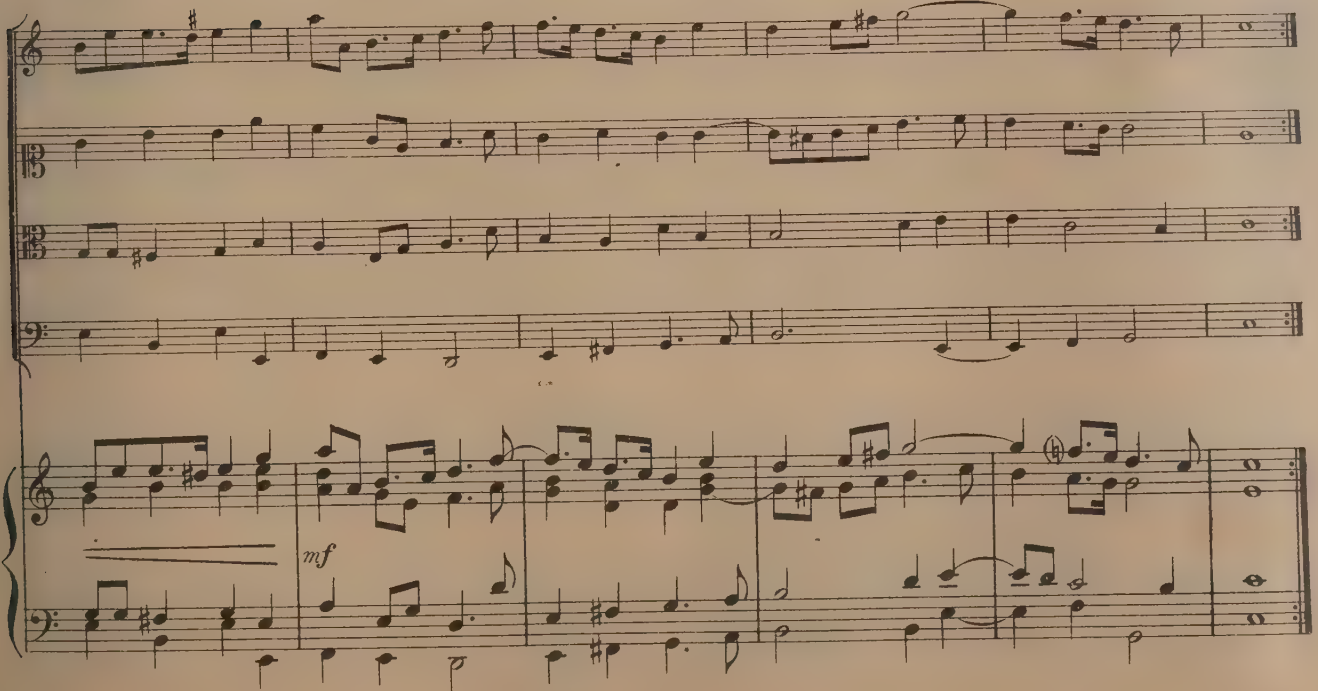
Sarabande.

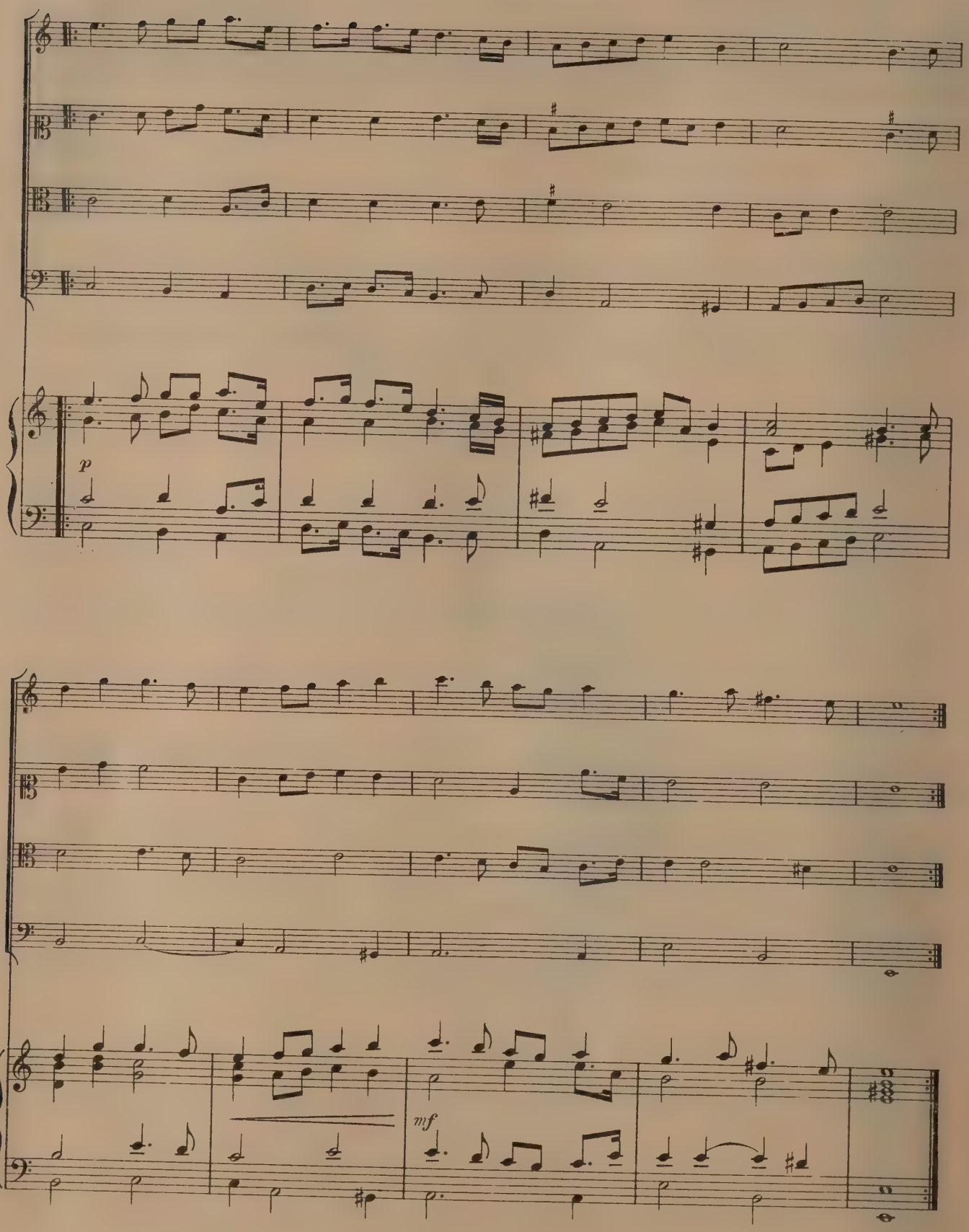


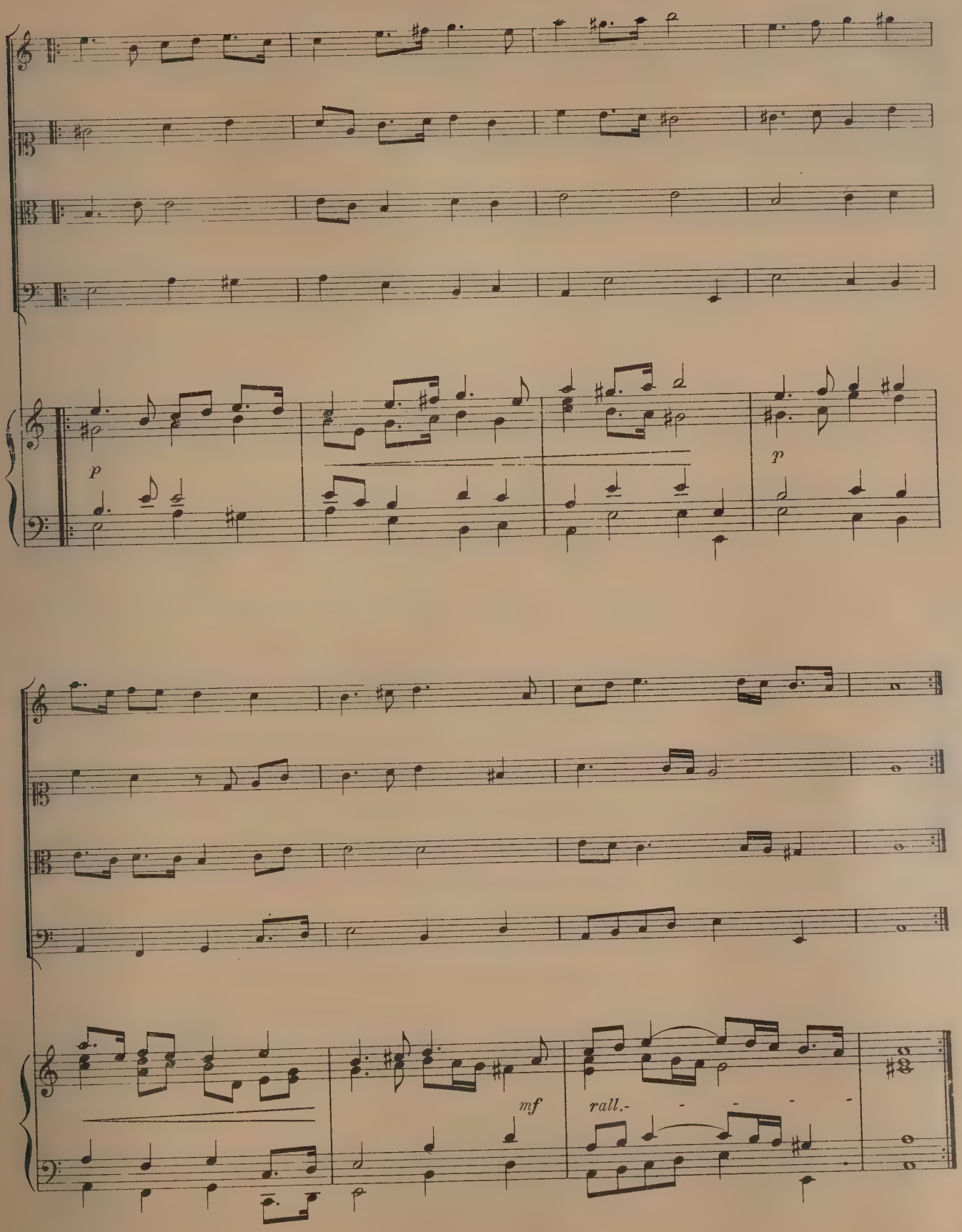
Suite XIII

Allemande à 4 ex A.

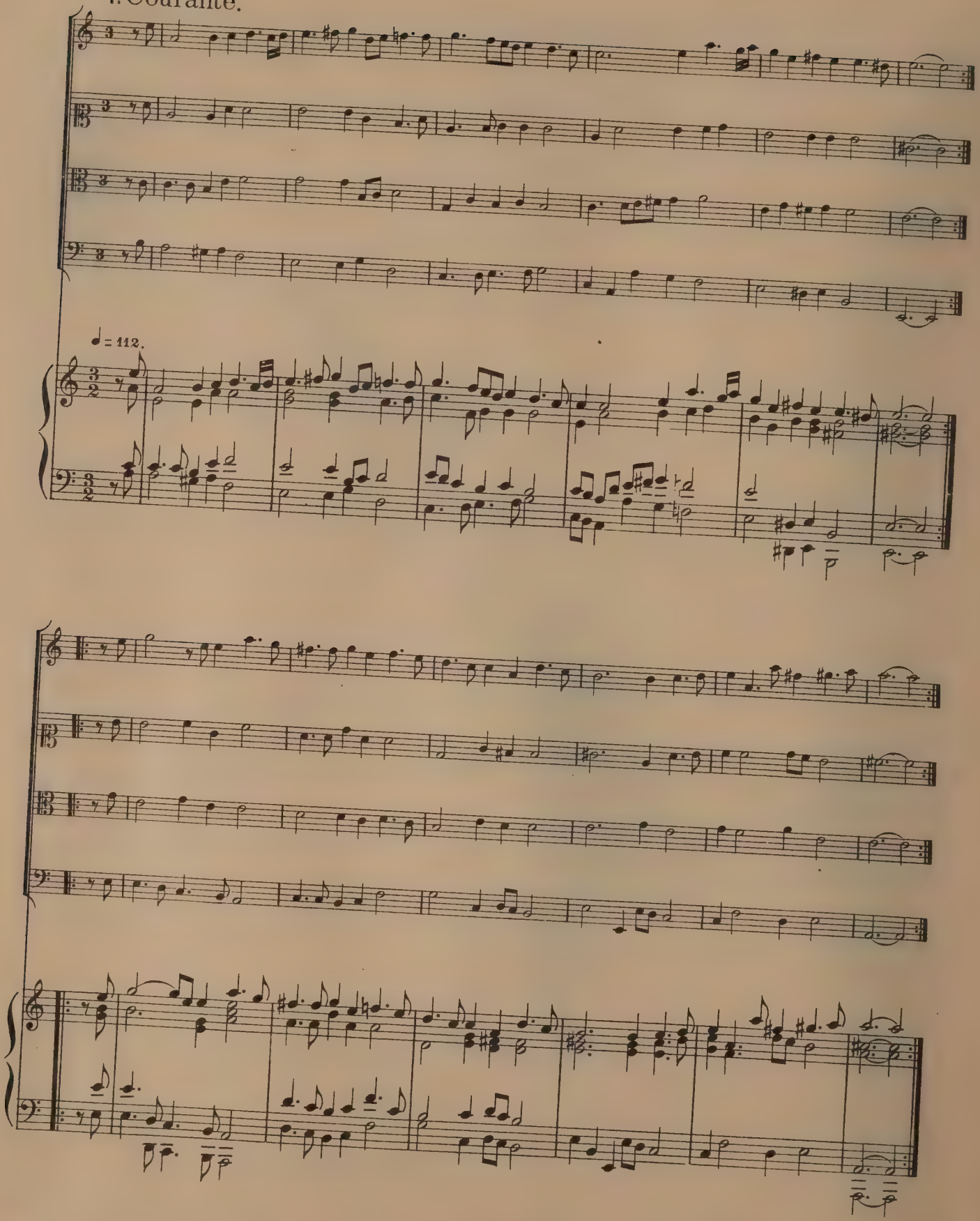




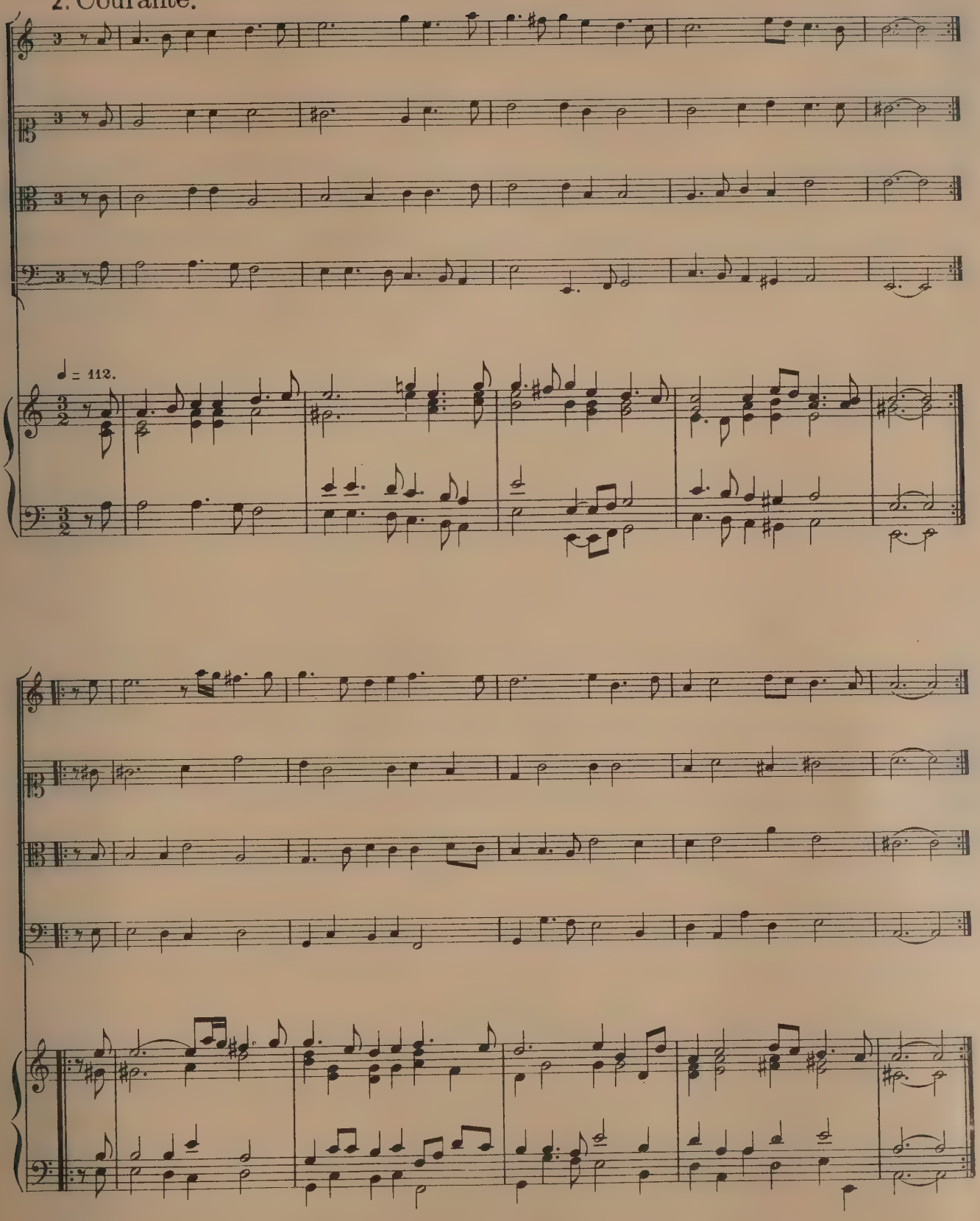

p
mf


p
p
mf
rall.

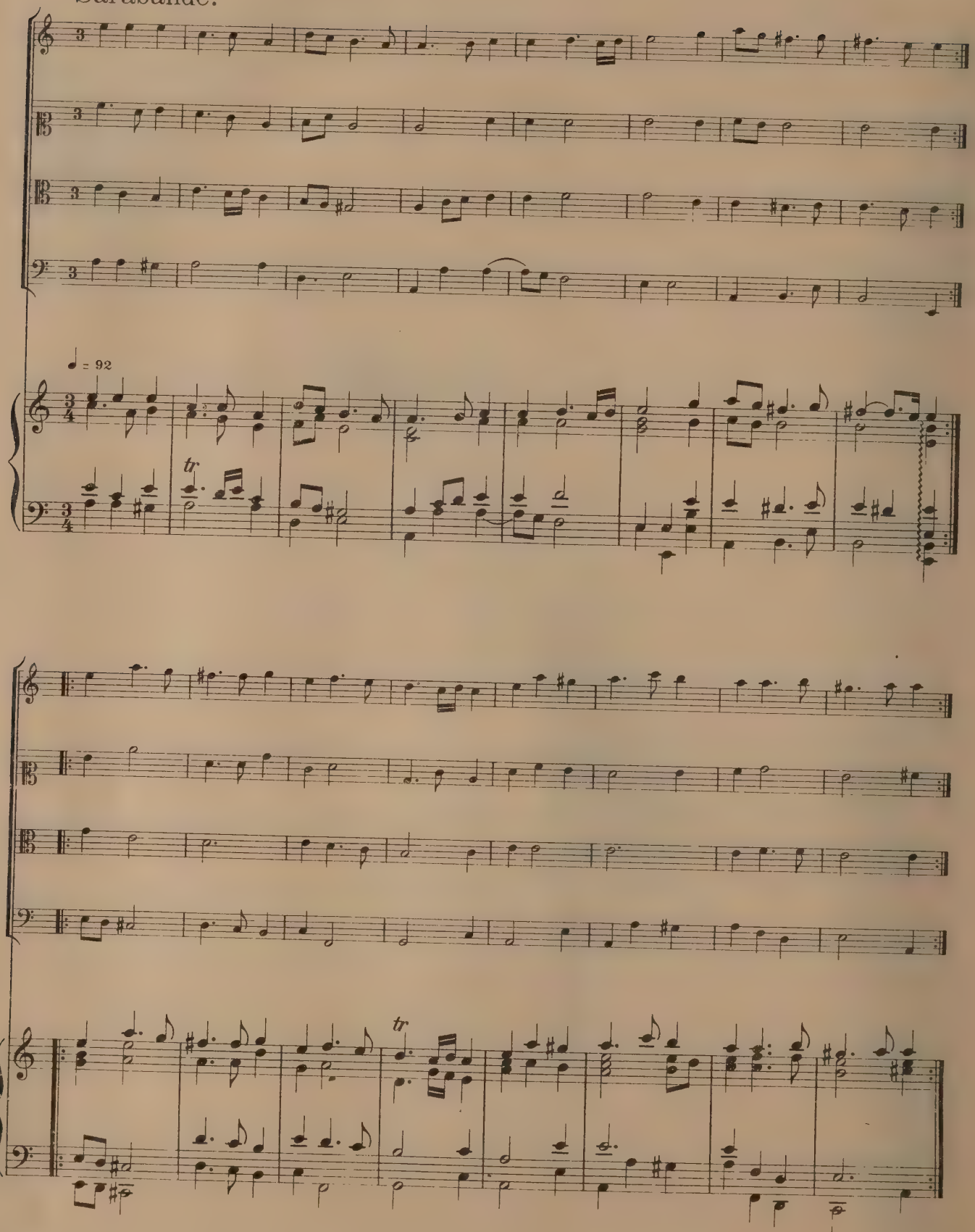
1. Courante.



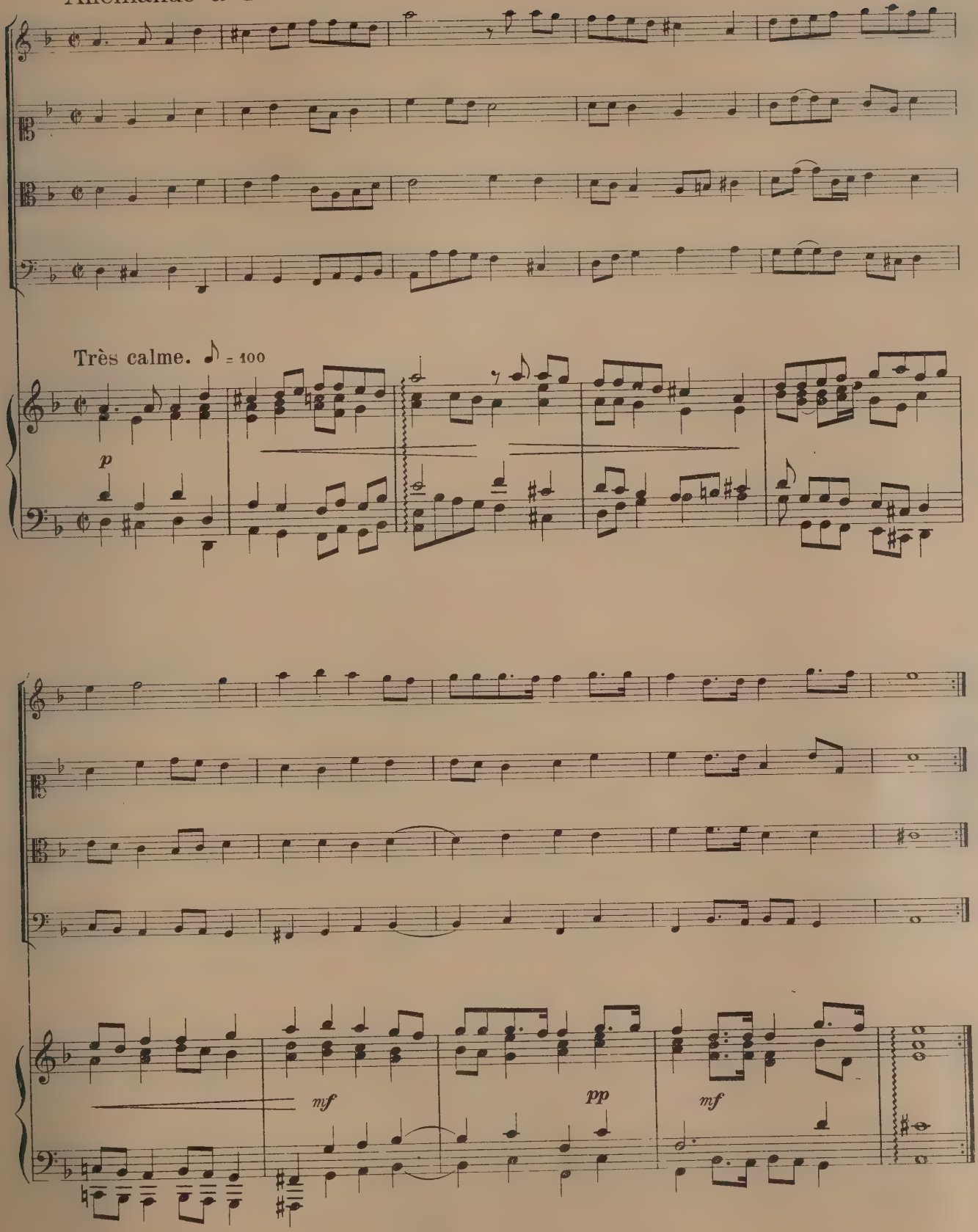
2. Courante.

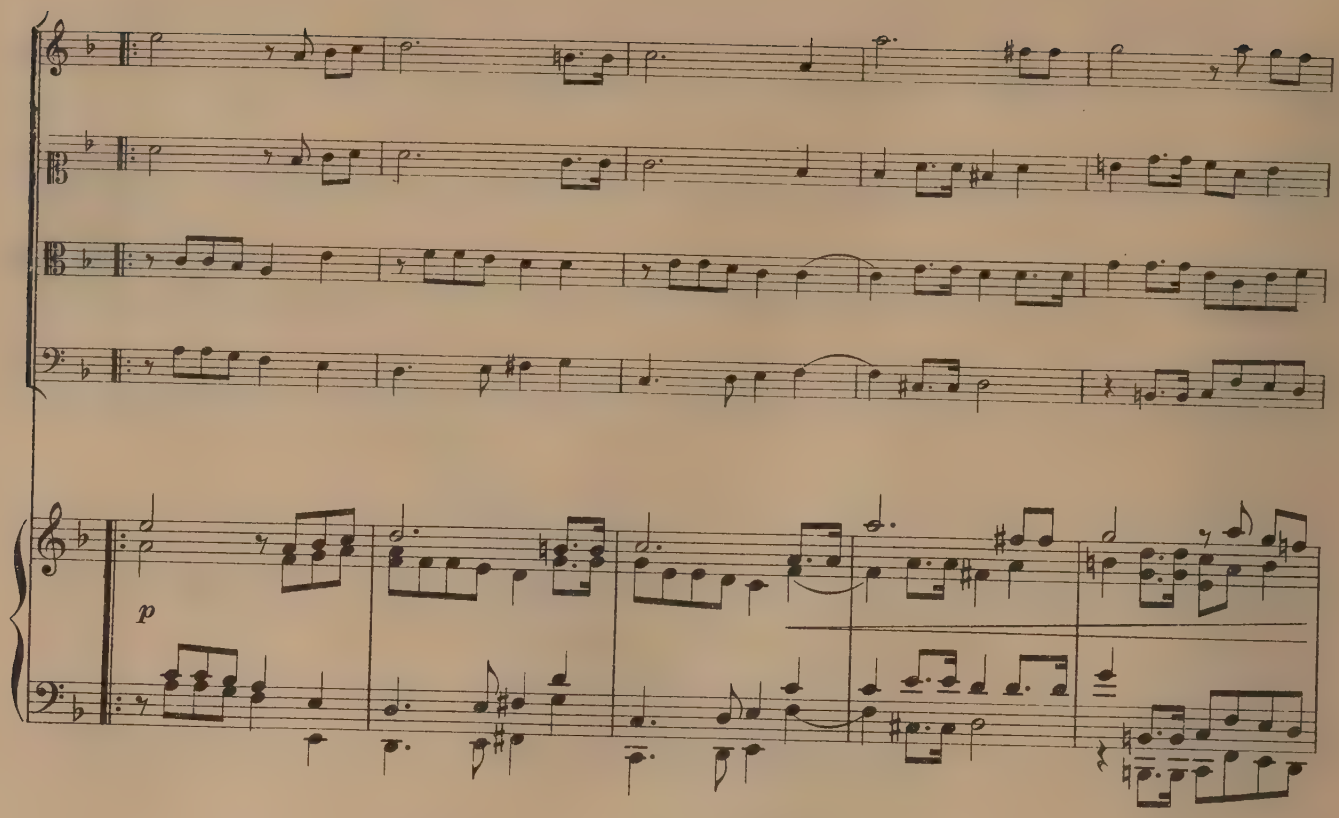


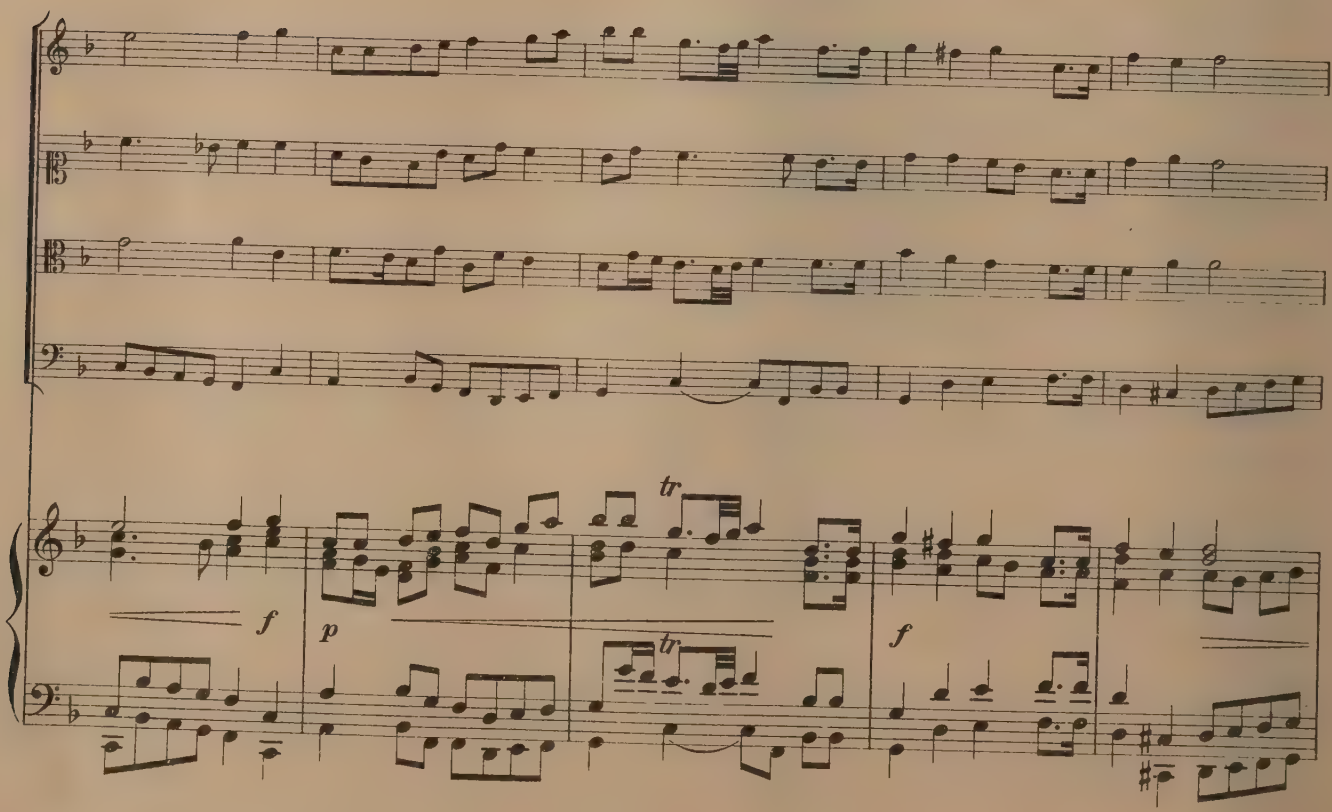
Sarabande.

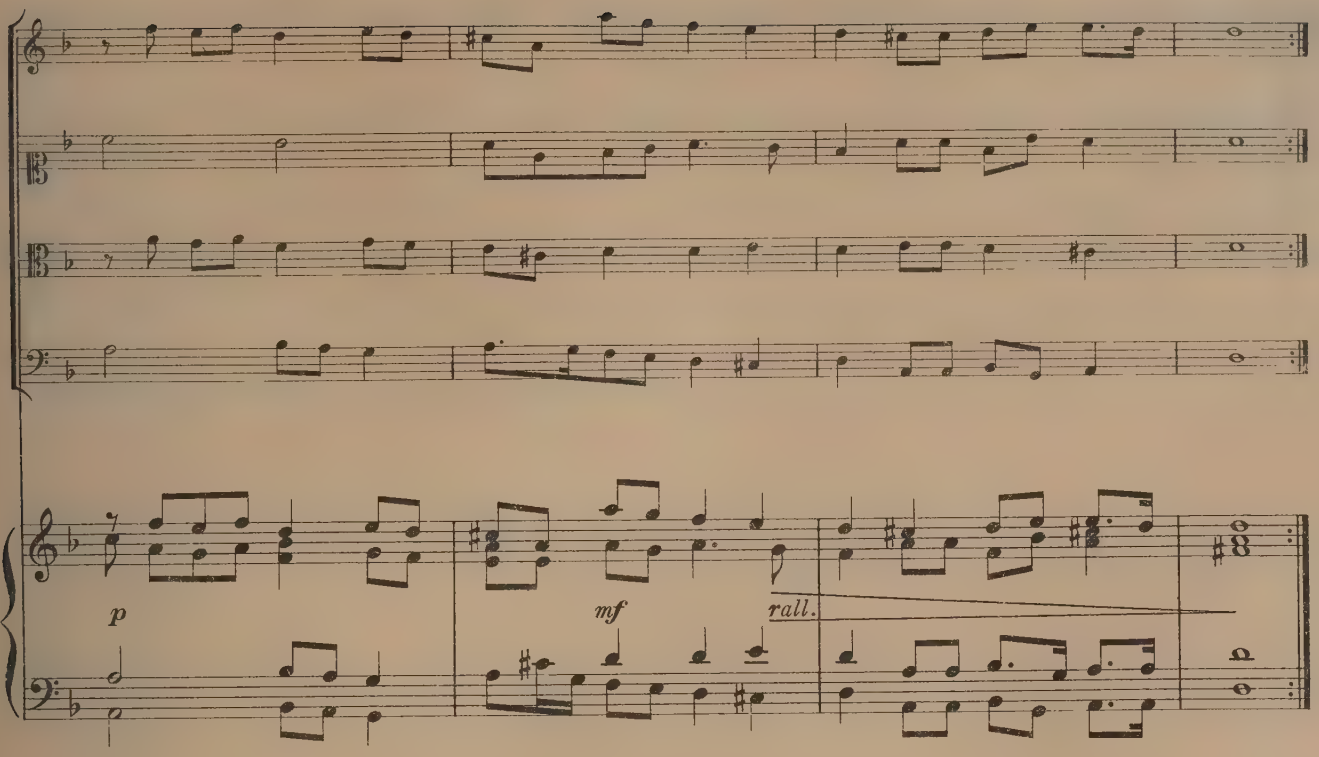


Allemande à 4 ex D.

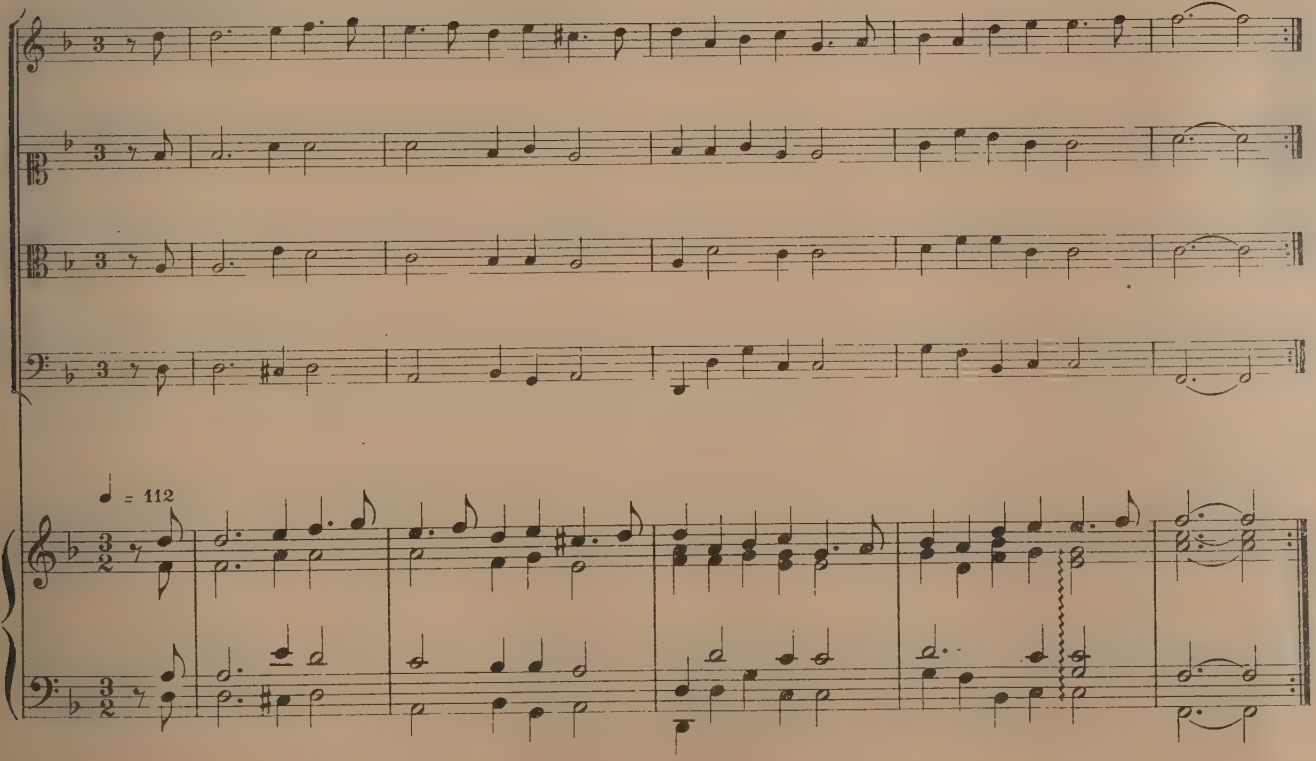


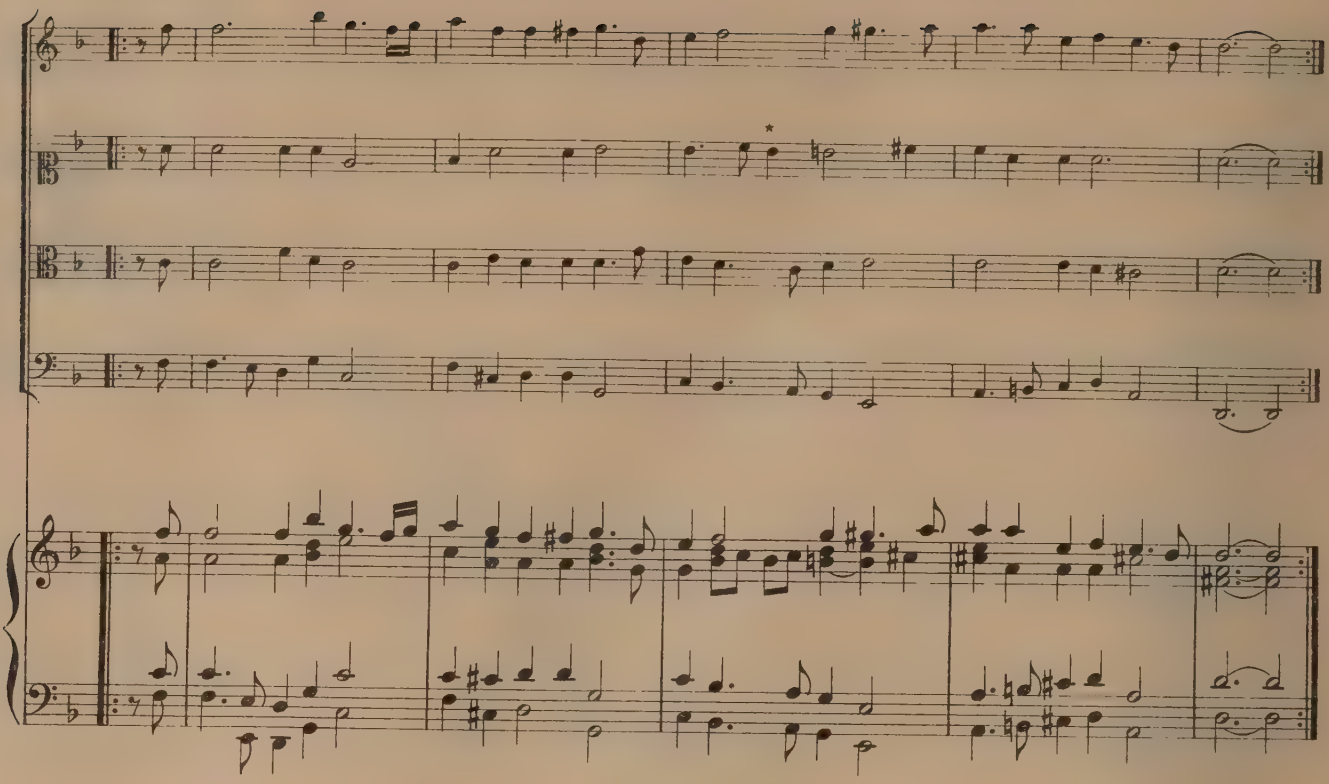

p


f
p
tr
tr
f

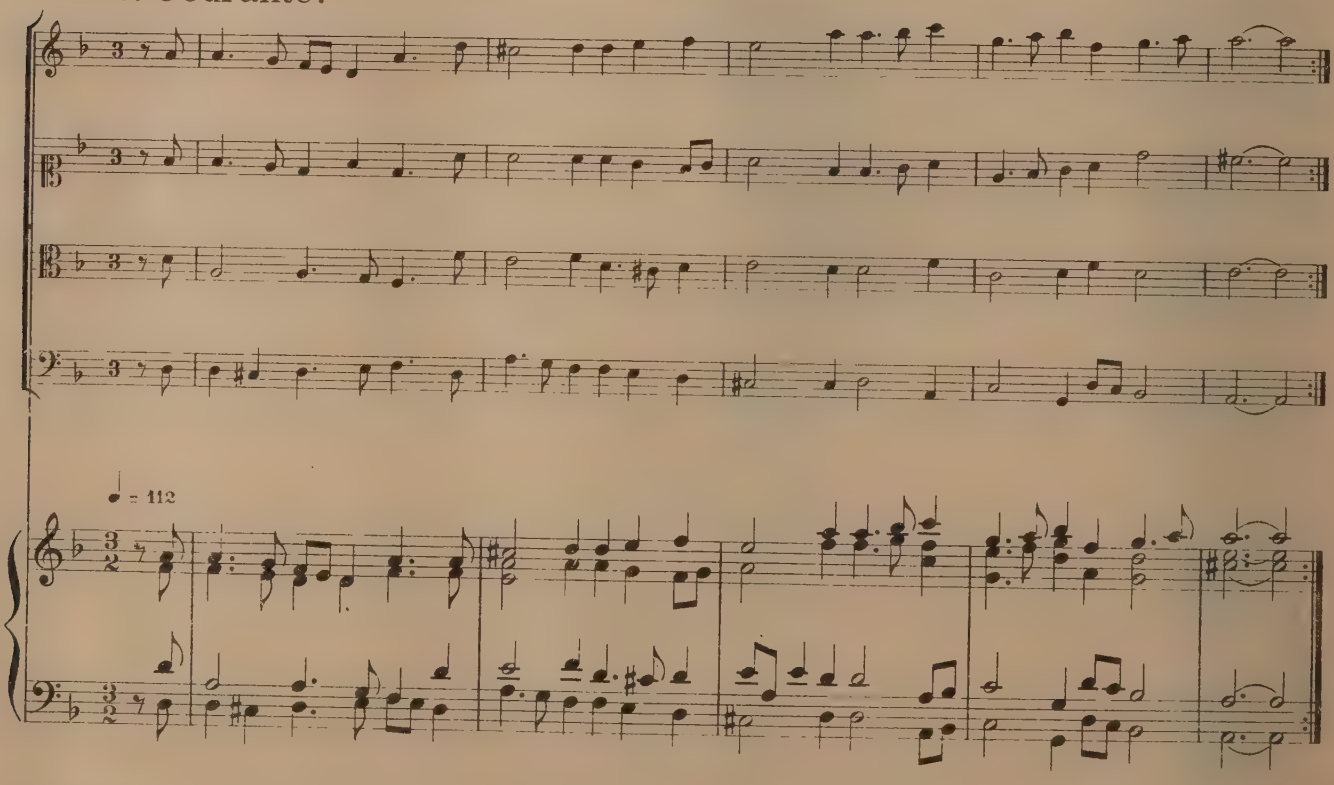


1. Courante.

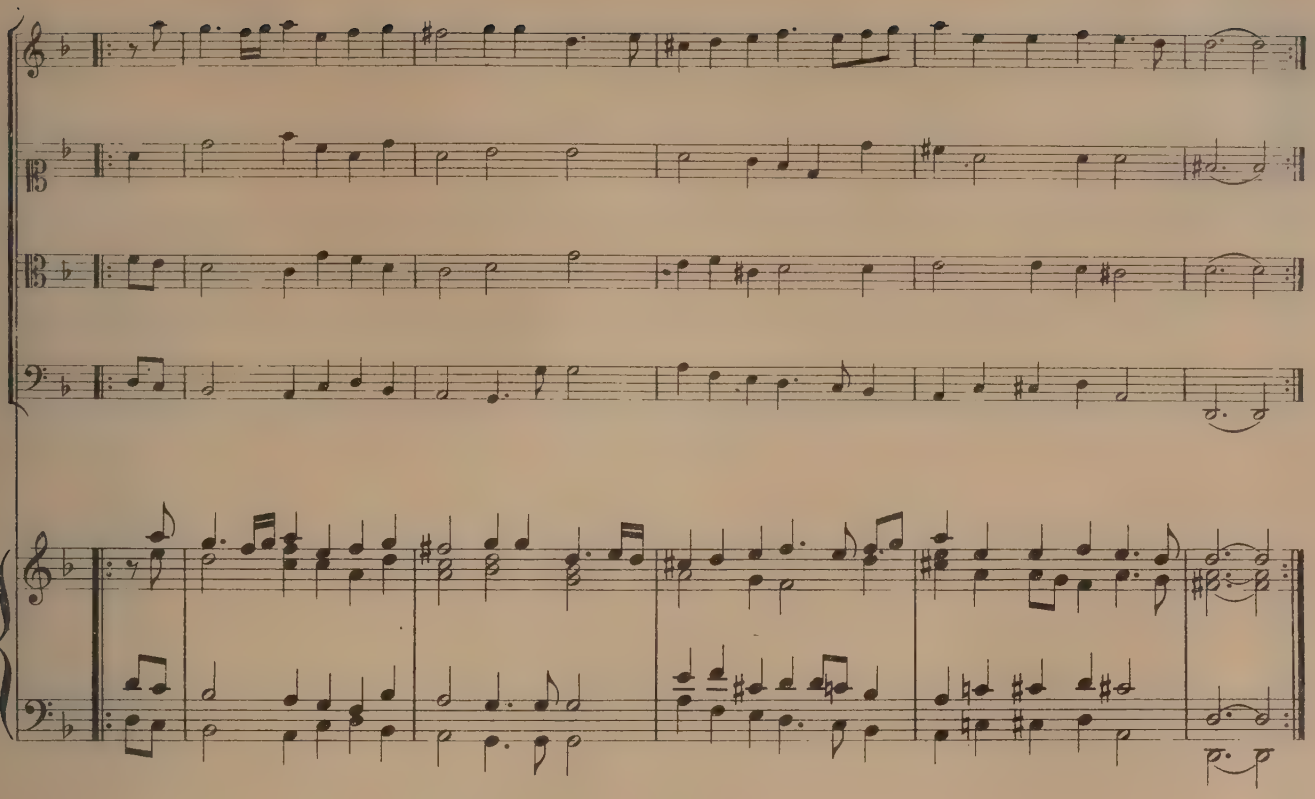




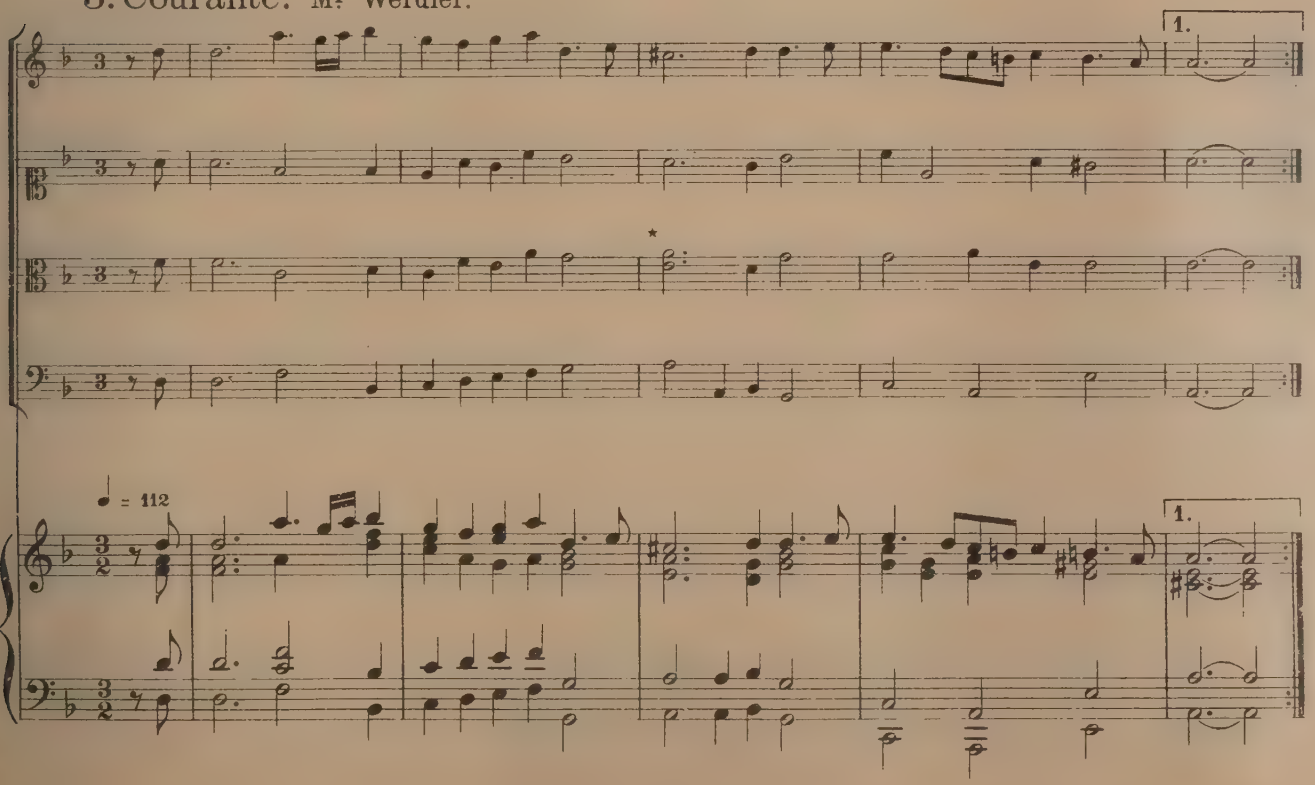
2. Courante.



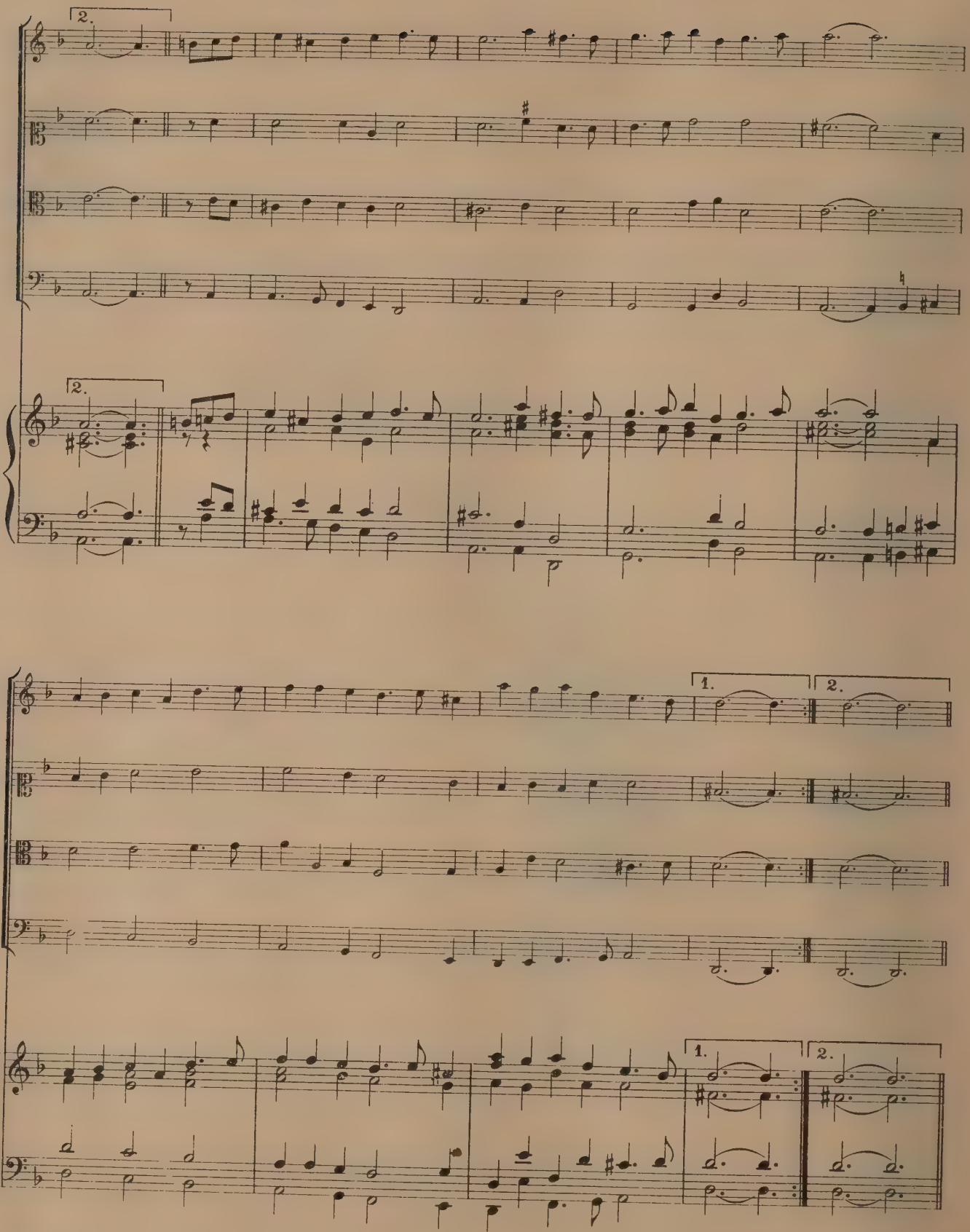
* Texte: si♮



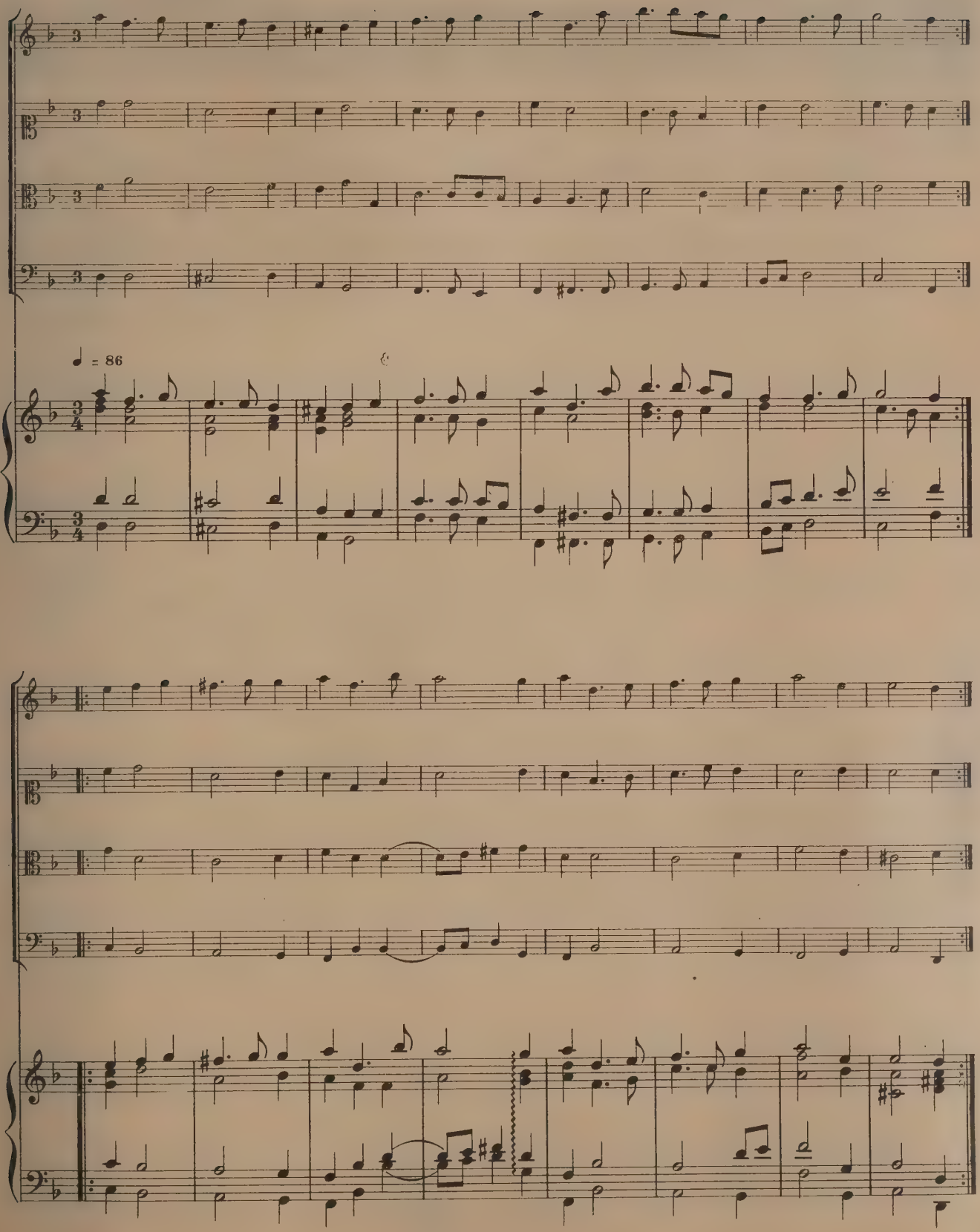
3. Courante. Mr Werdier.



* sic

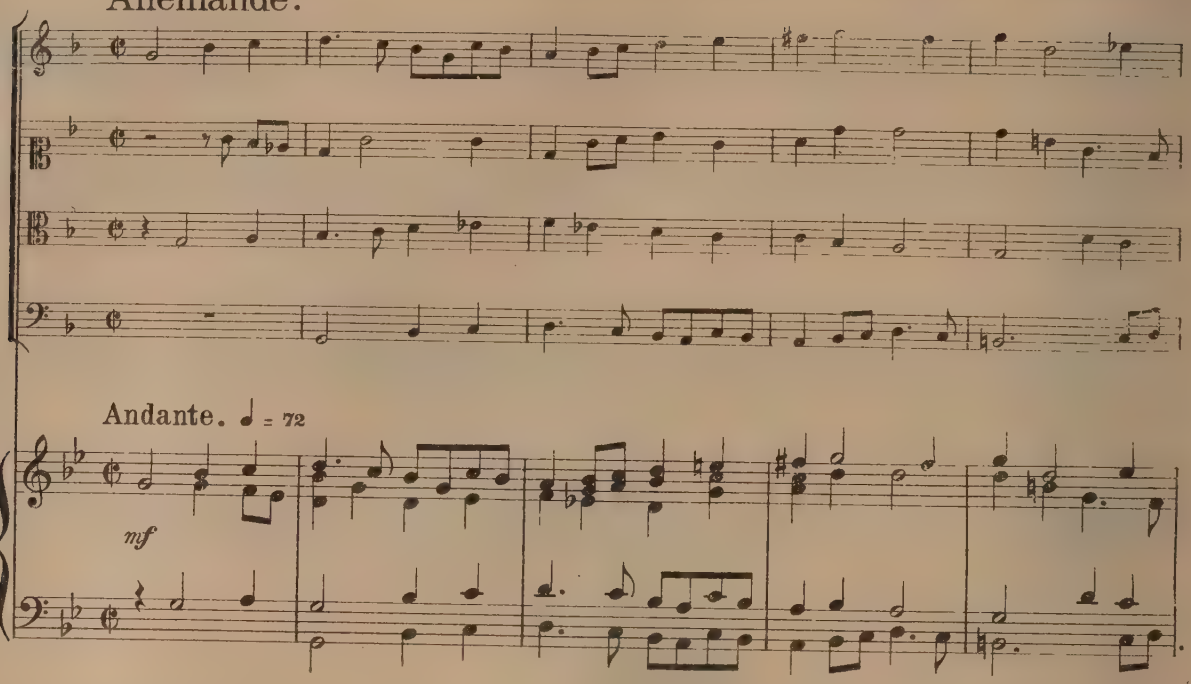

2.
2.
1.
2.
1.
2.

Sarabande.



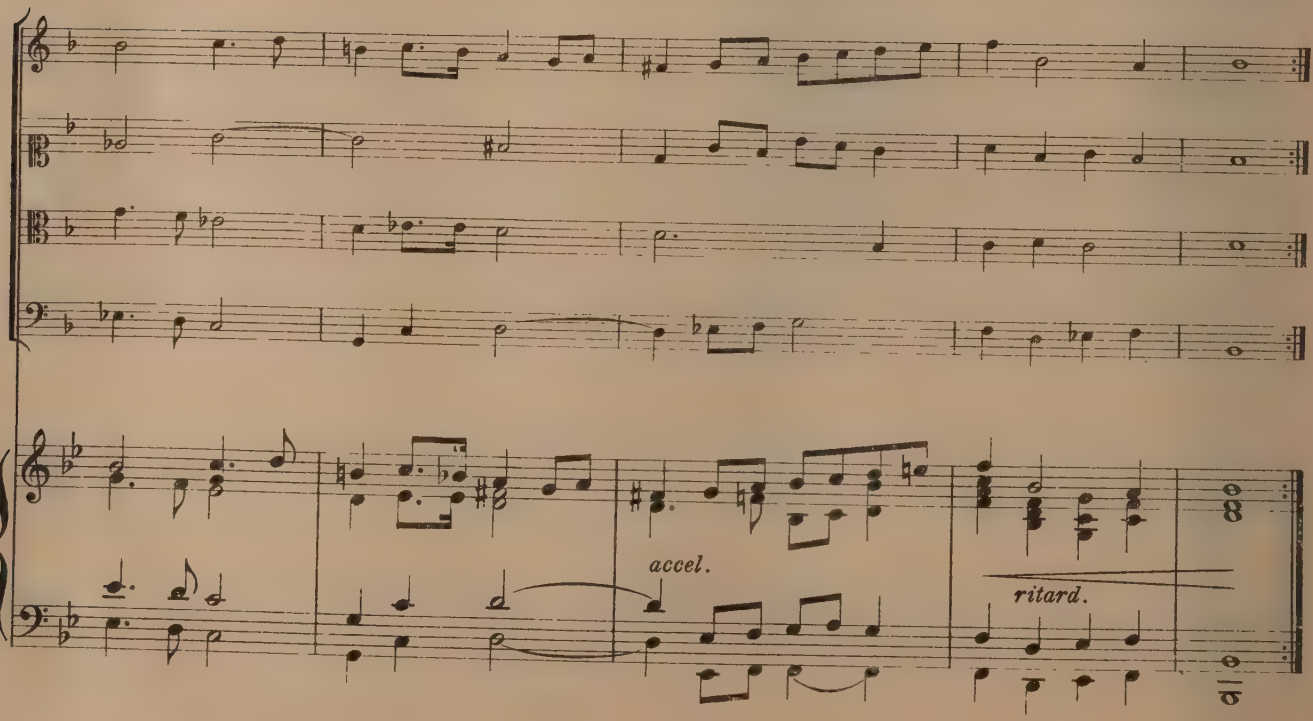
Suite XIV

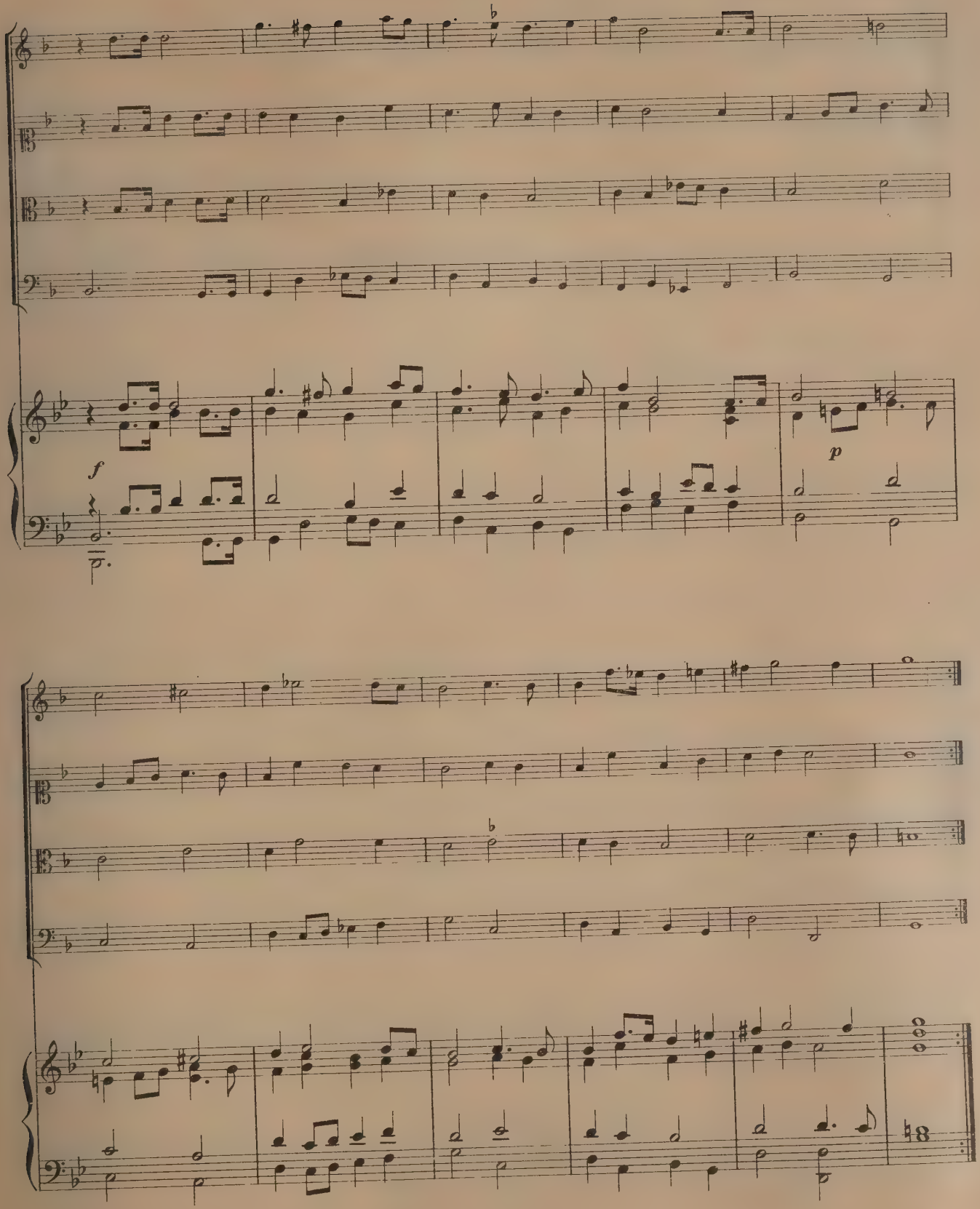
Allemande.



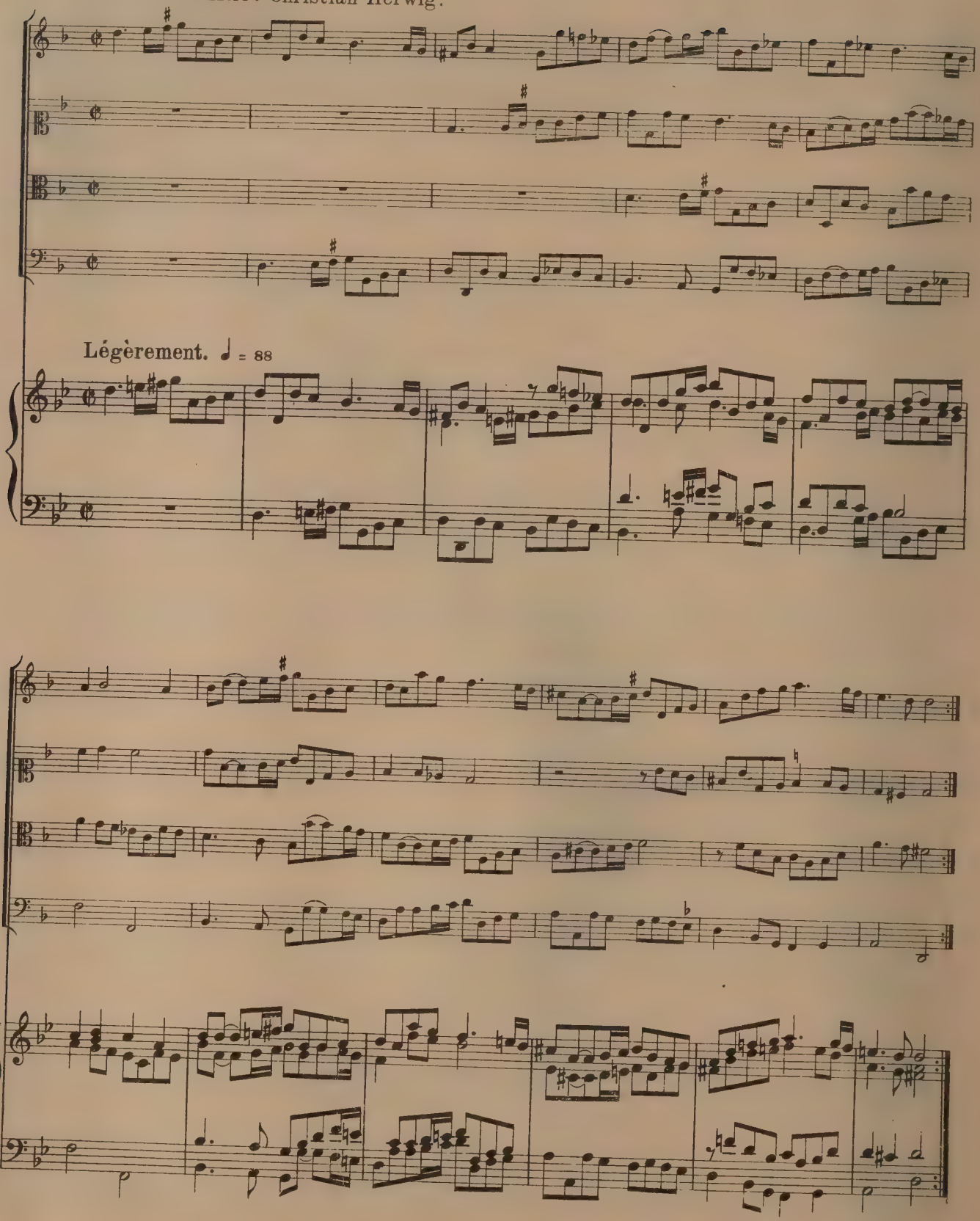
Andante. ♩ = 72

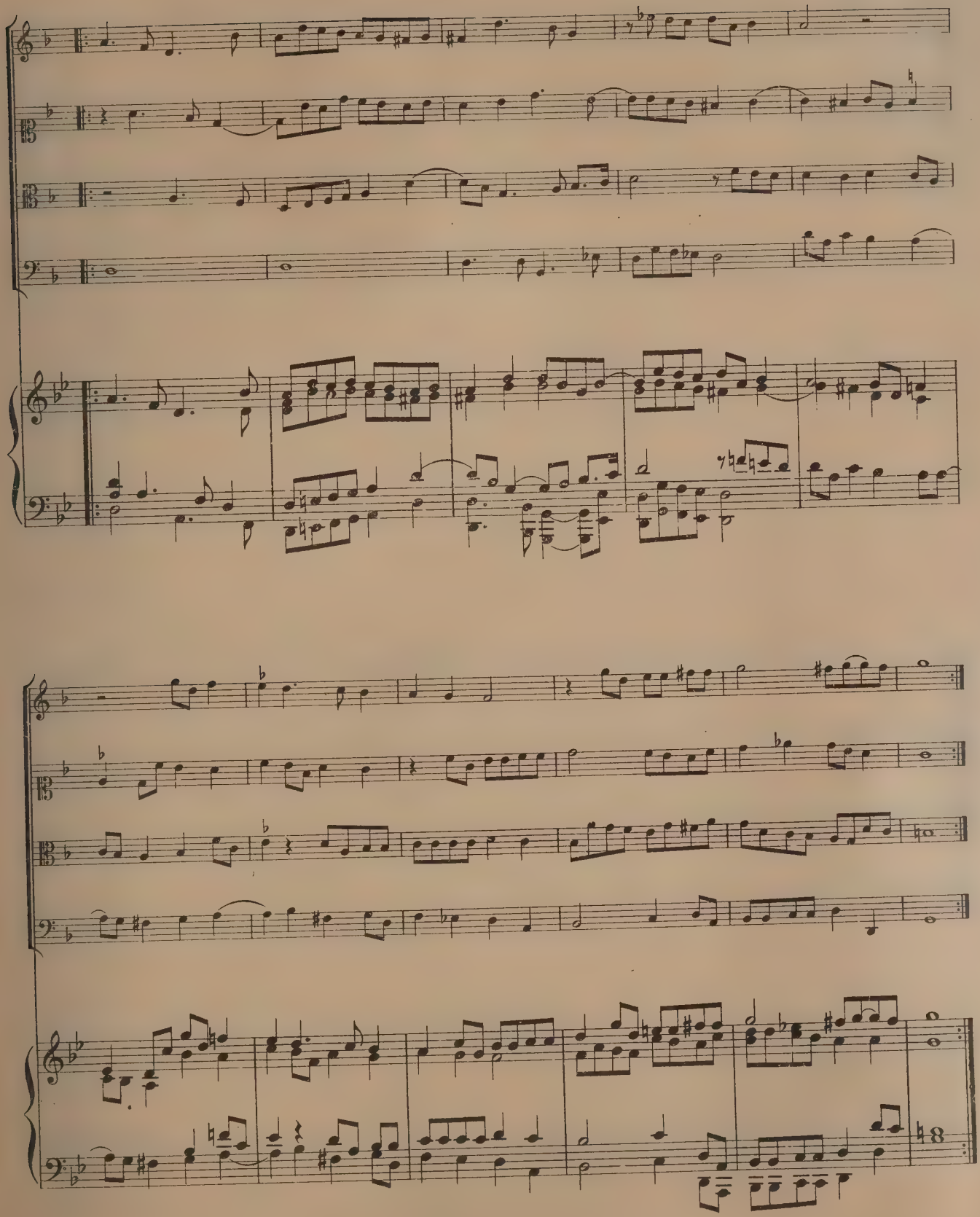
mf



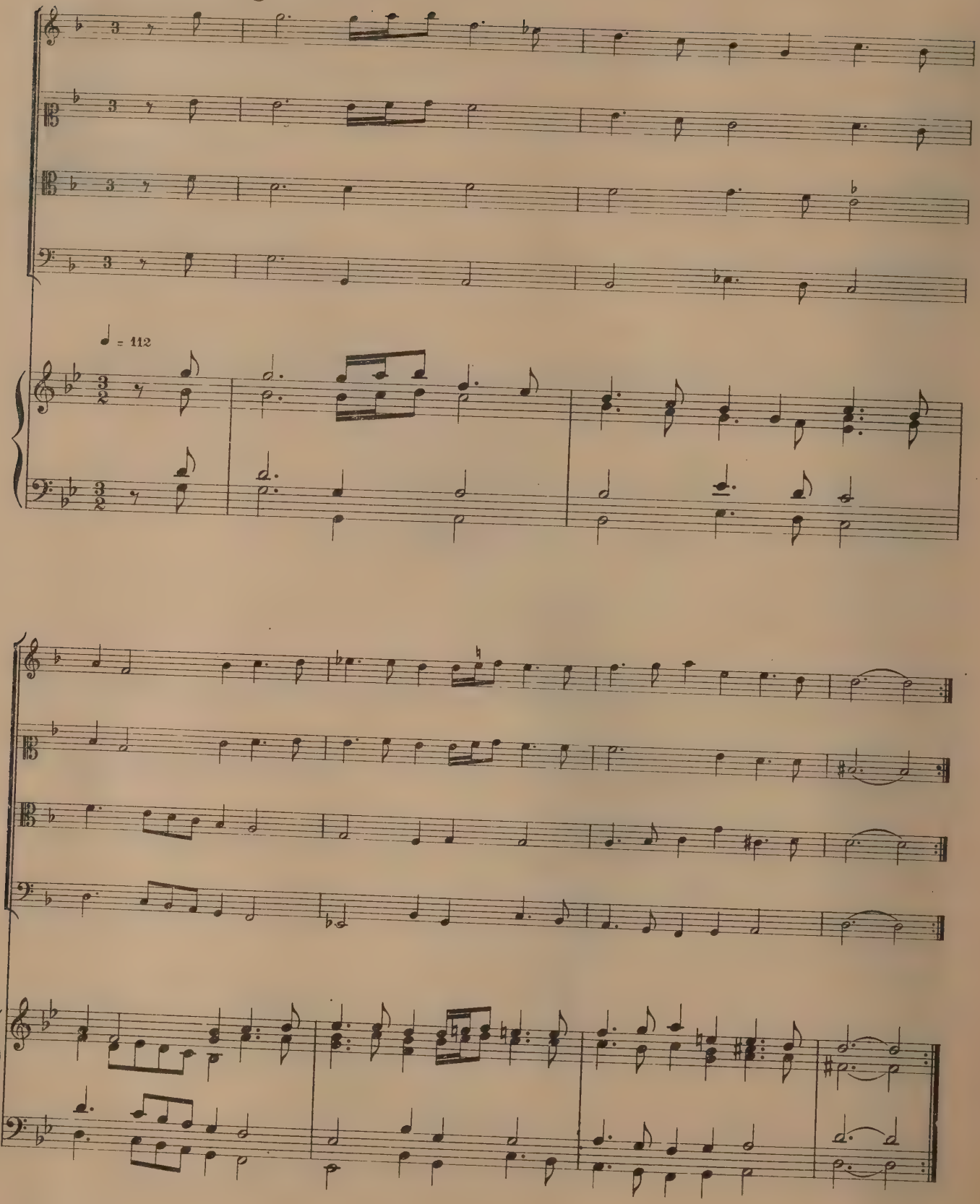

f
p

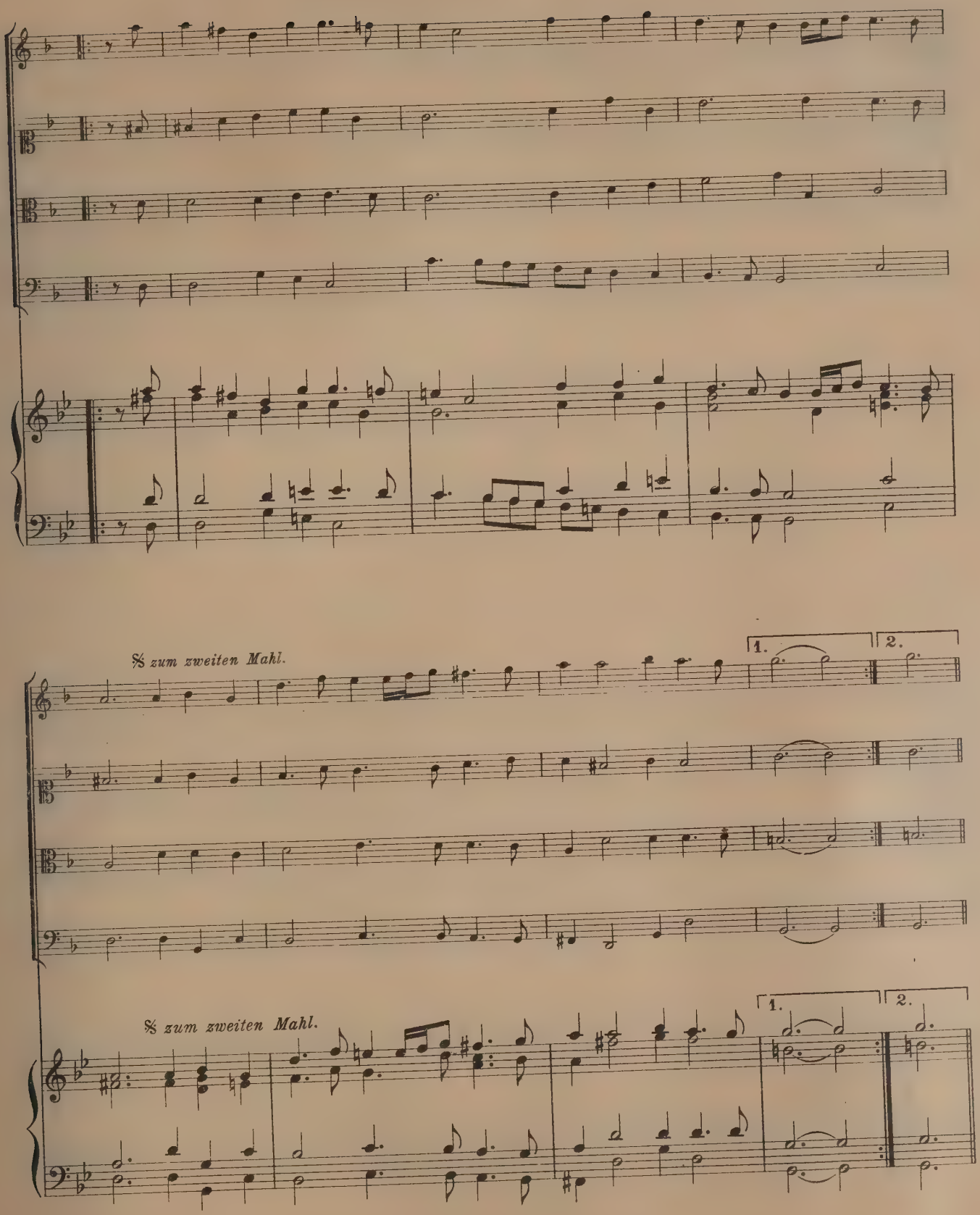
2. Allemande. Christian Herwig.



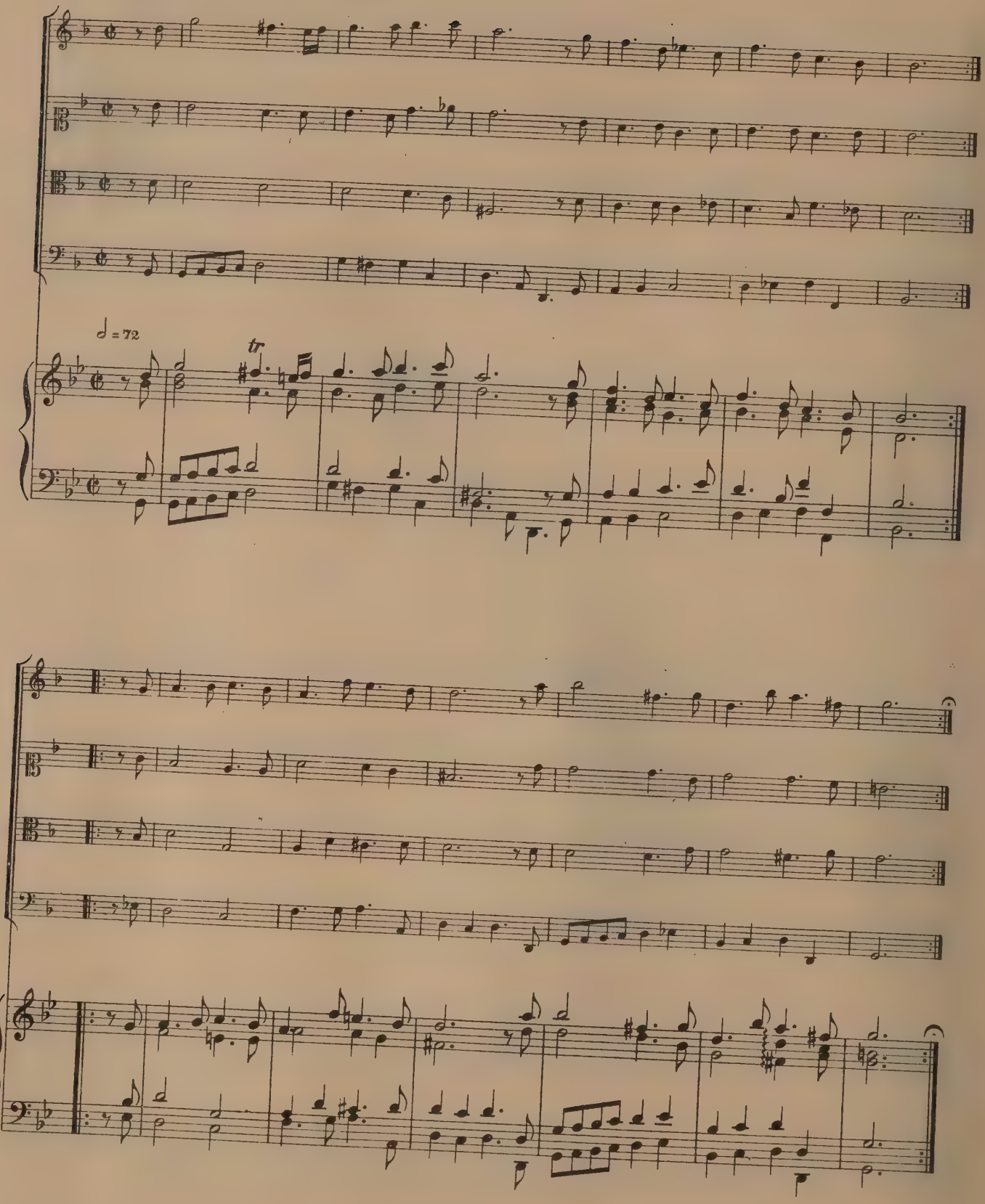


Courante figurée.

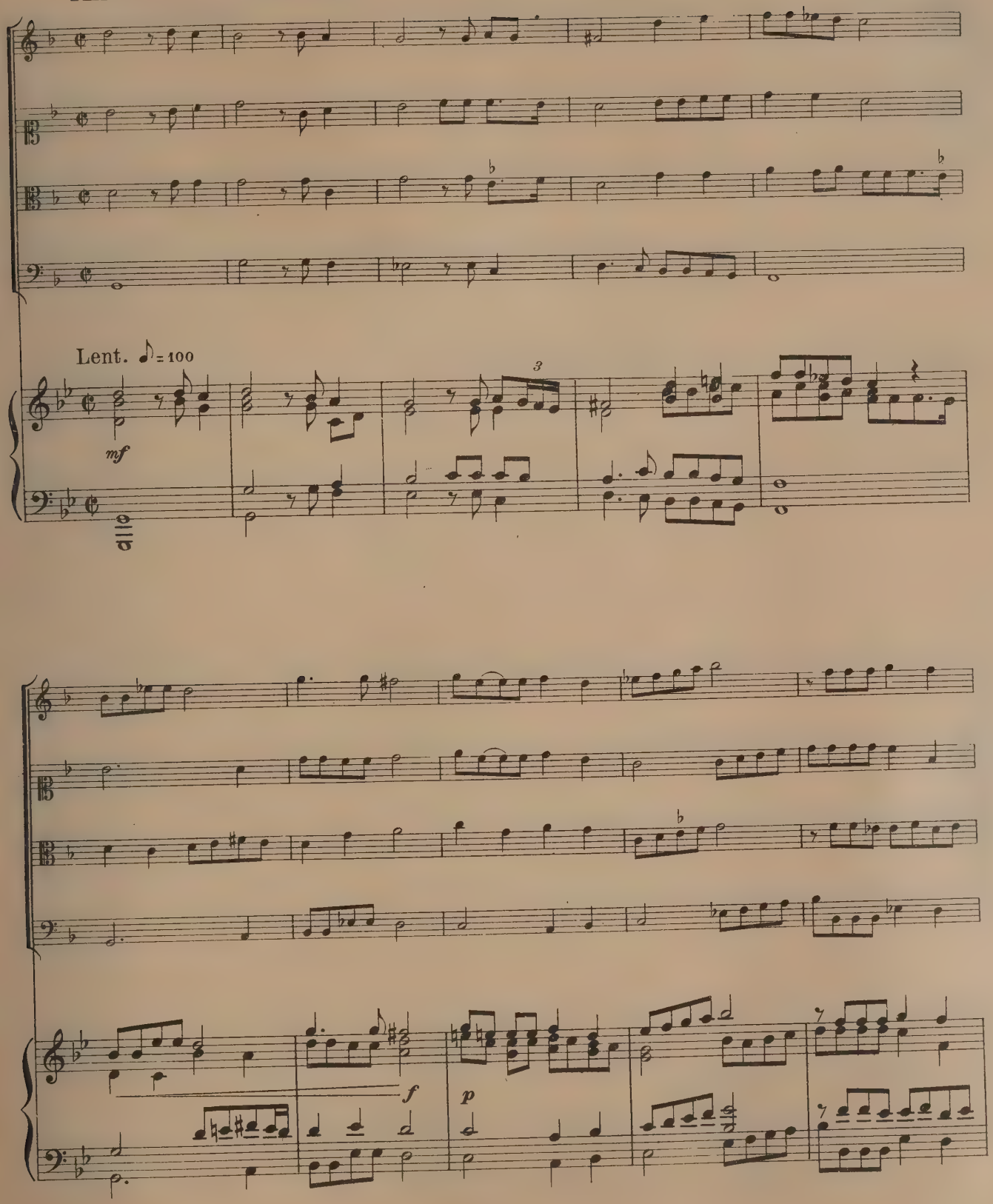


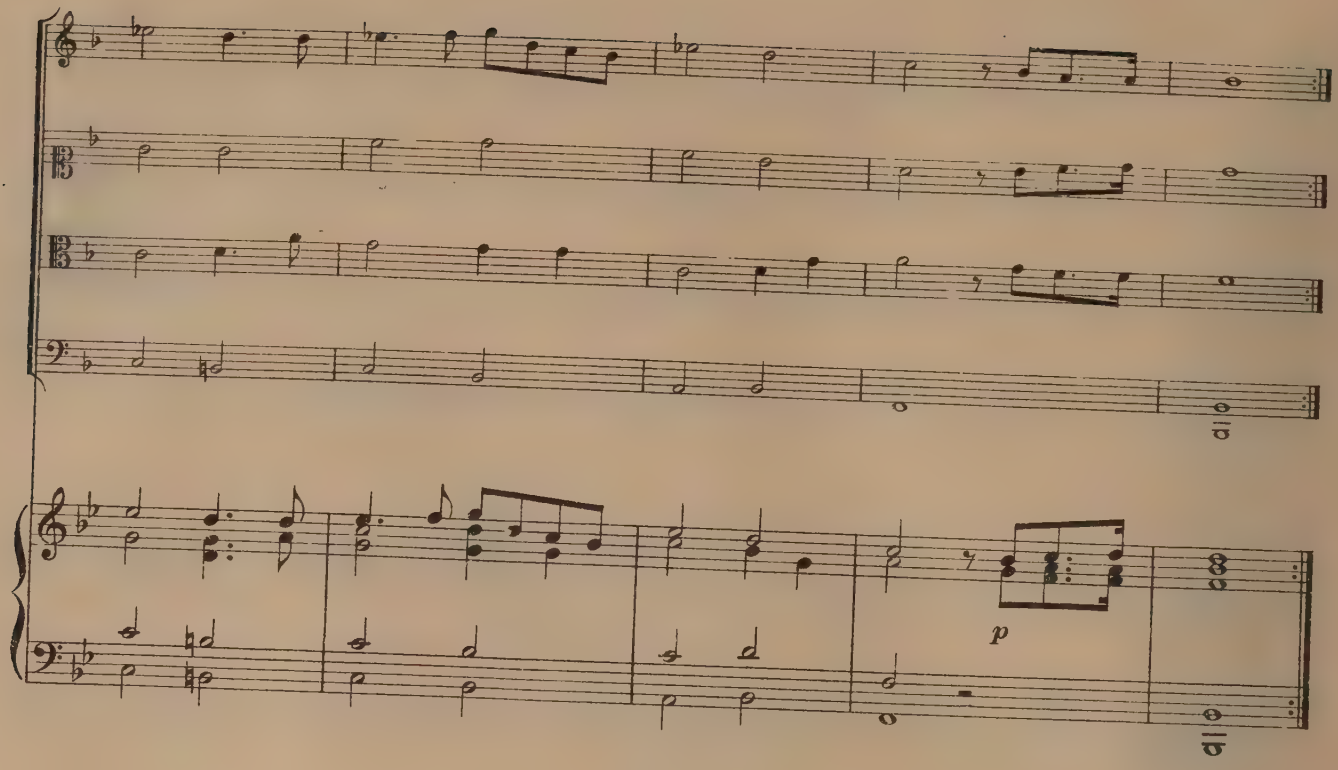

𝄋 zum zweiten Mahl.
1.
2.
𝄋 zum zweiten Mahl.
1.
2.

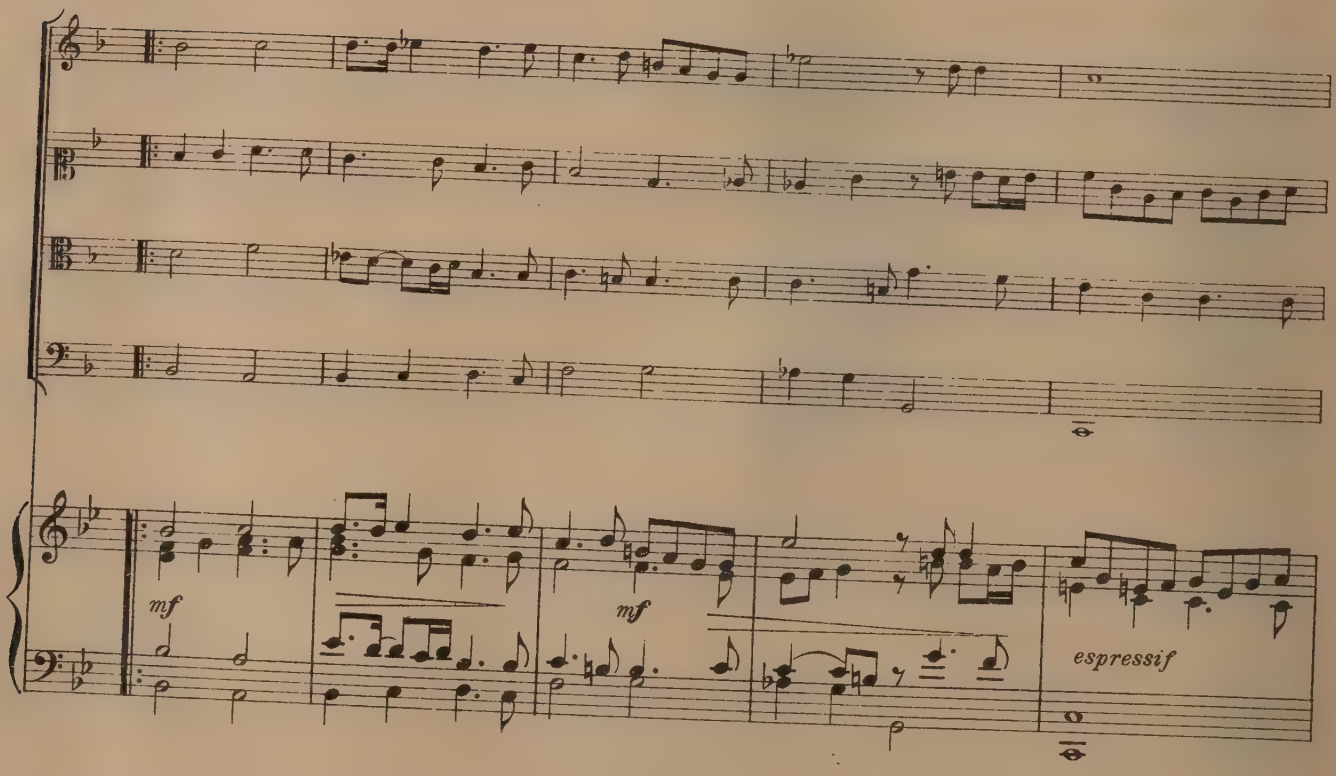
Gagliarde du Sr Artus.

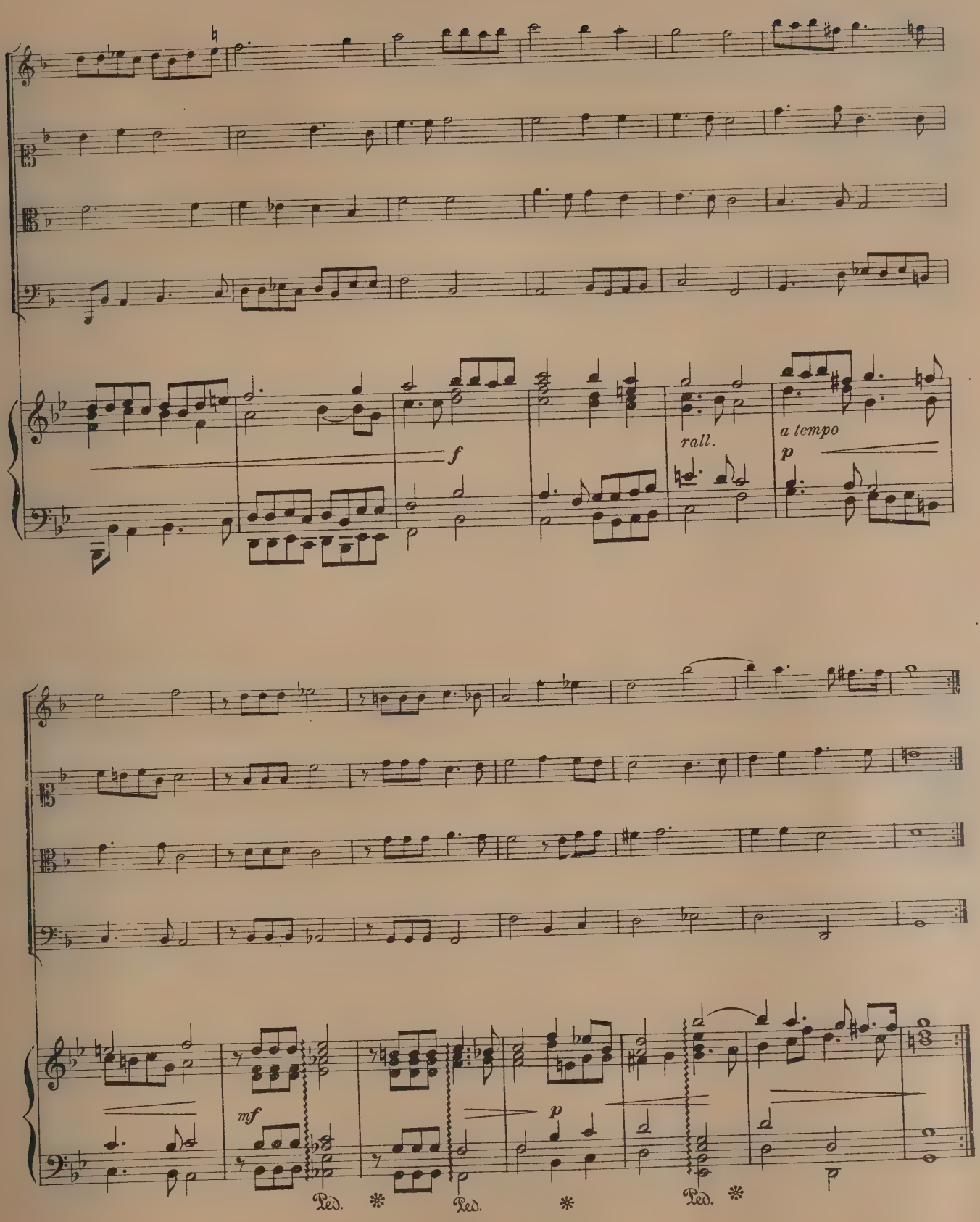


Allemande ex G♭ moll.

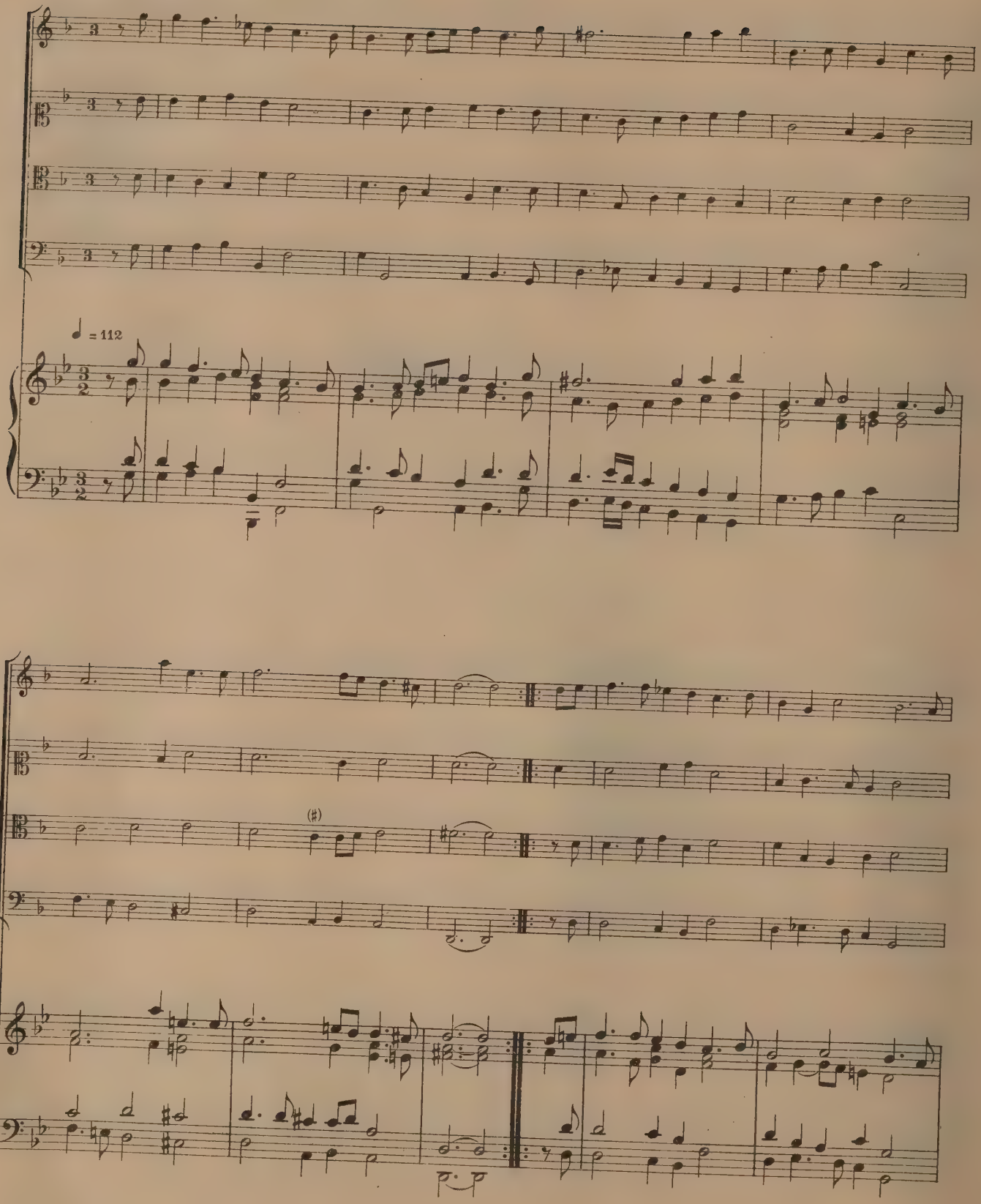


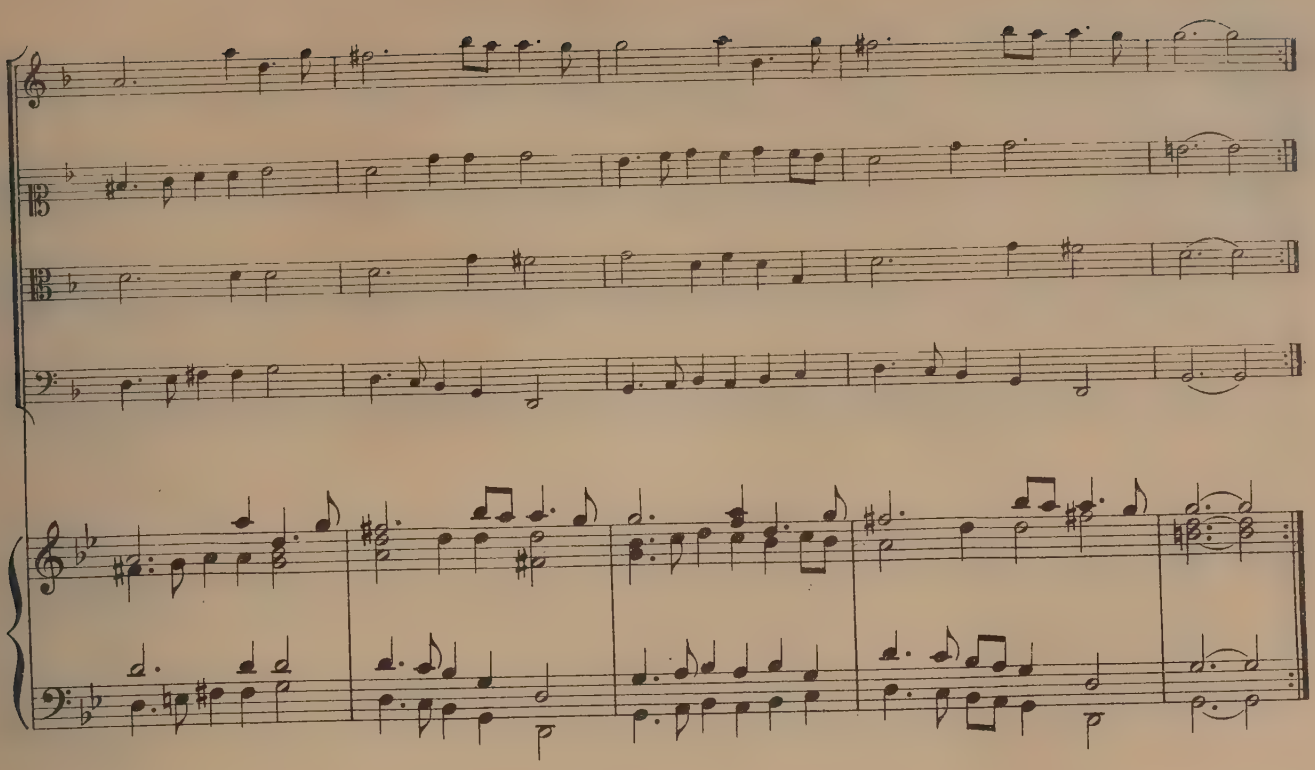

p


mf
mf
espressif

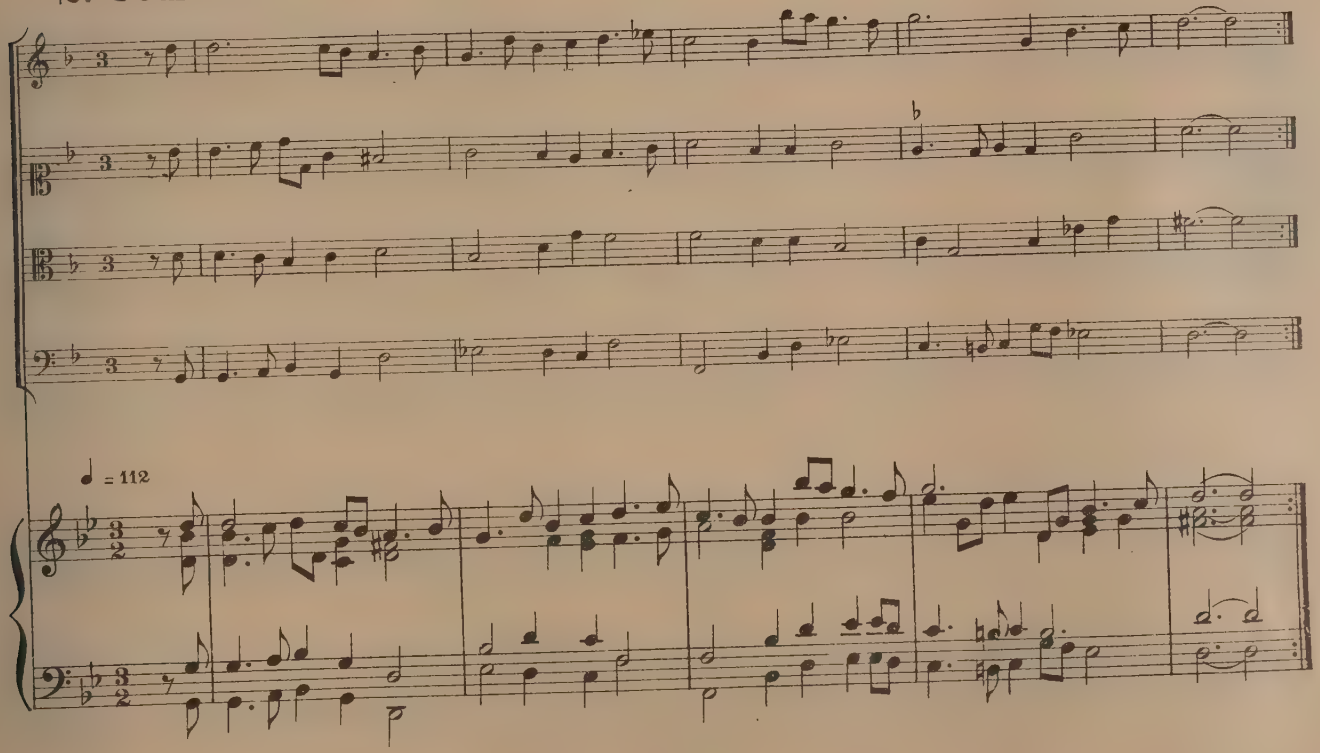

f
rall.
a tempo
p
mf
p
Ped.
Ped.
Ped.

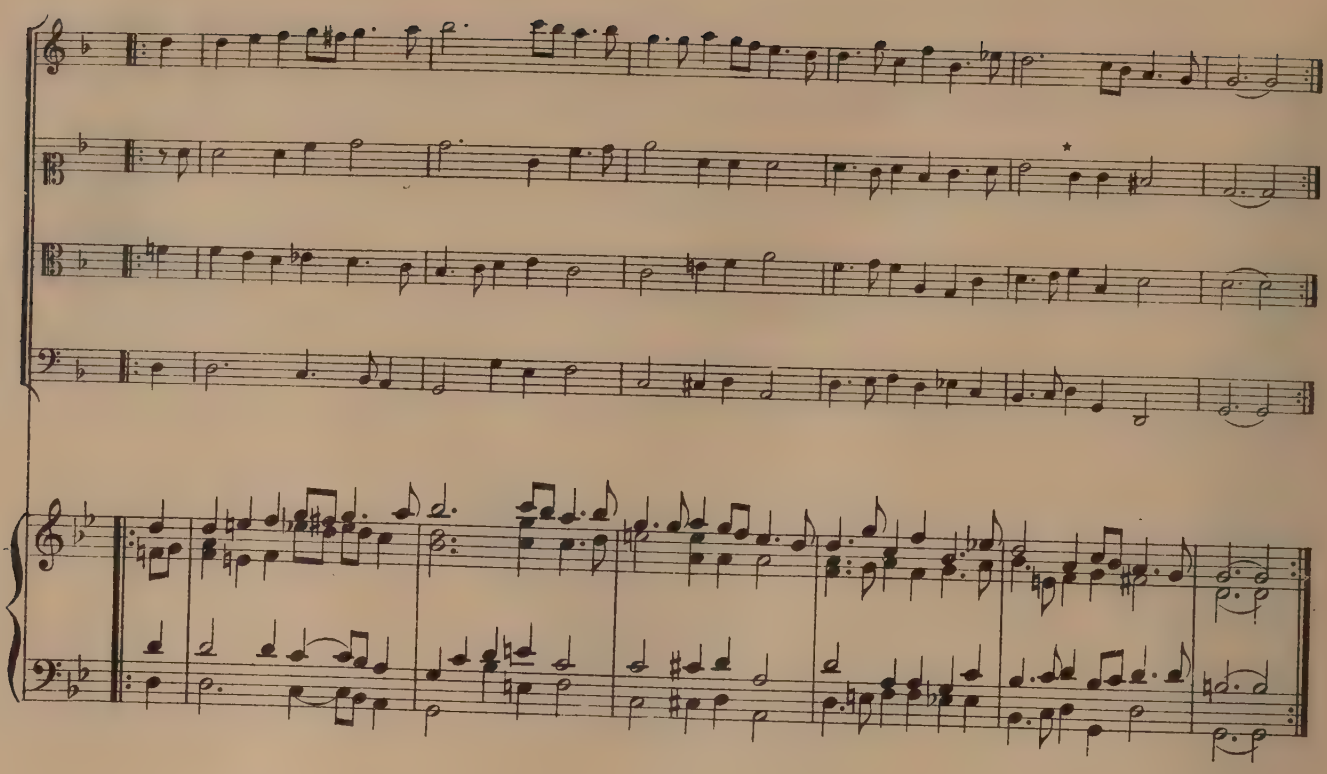
1. Courante.



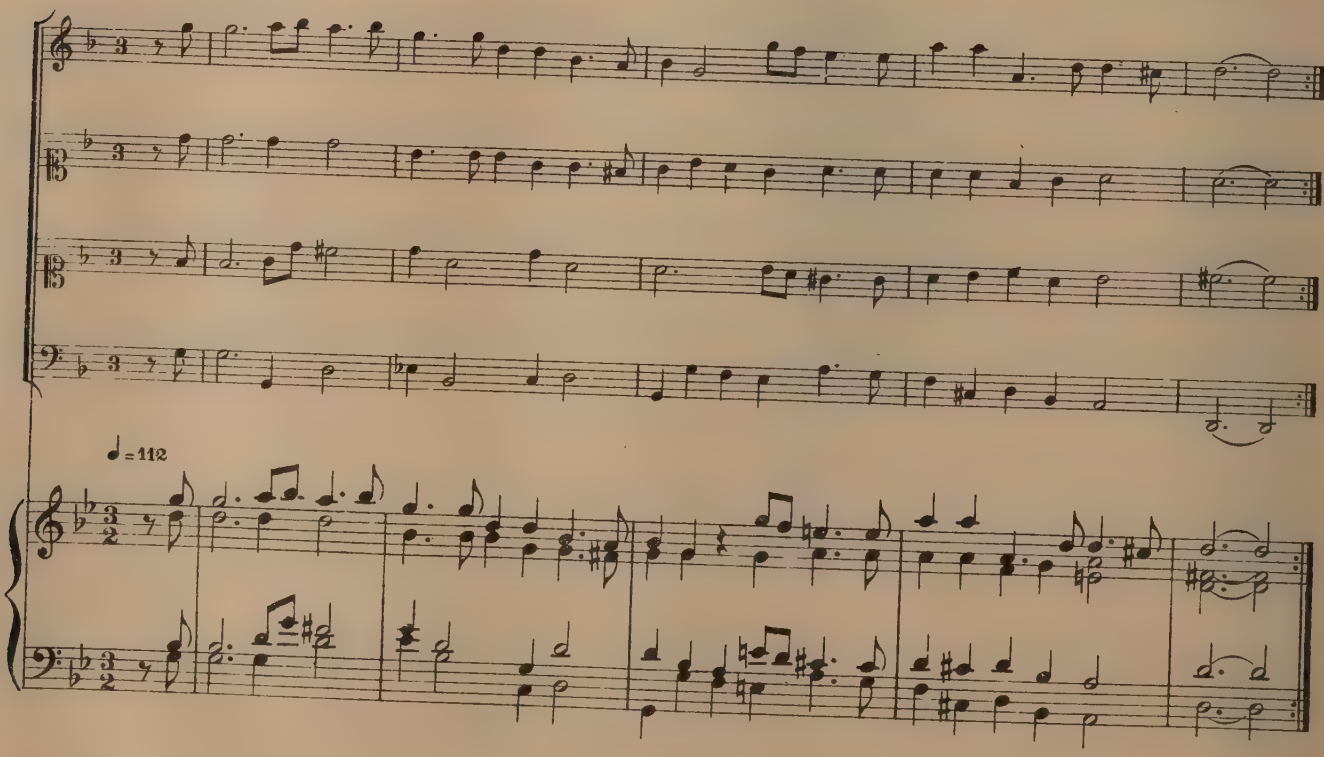


2. Courante.

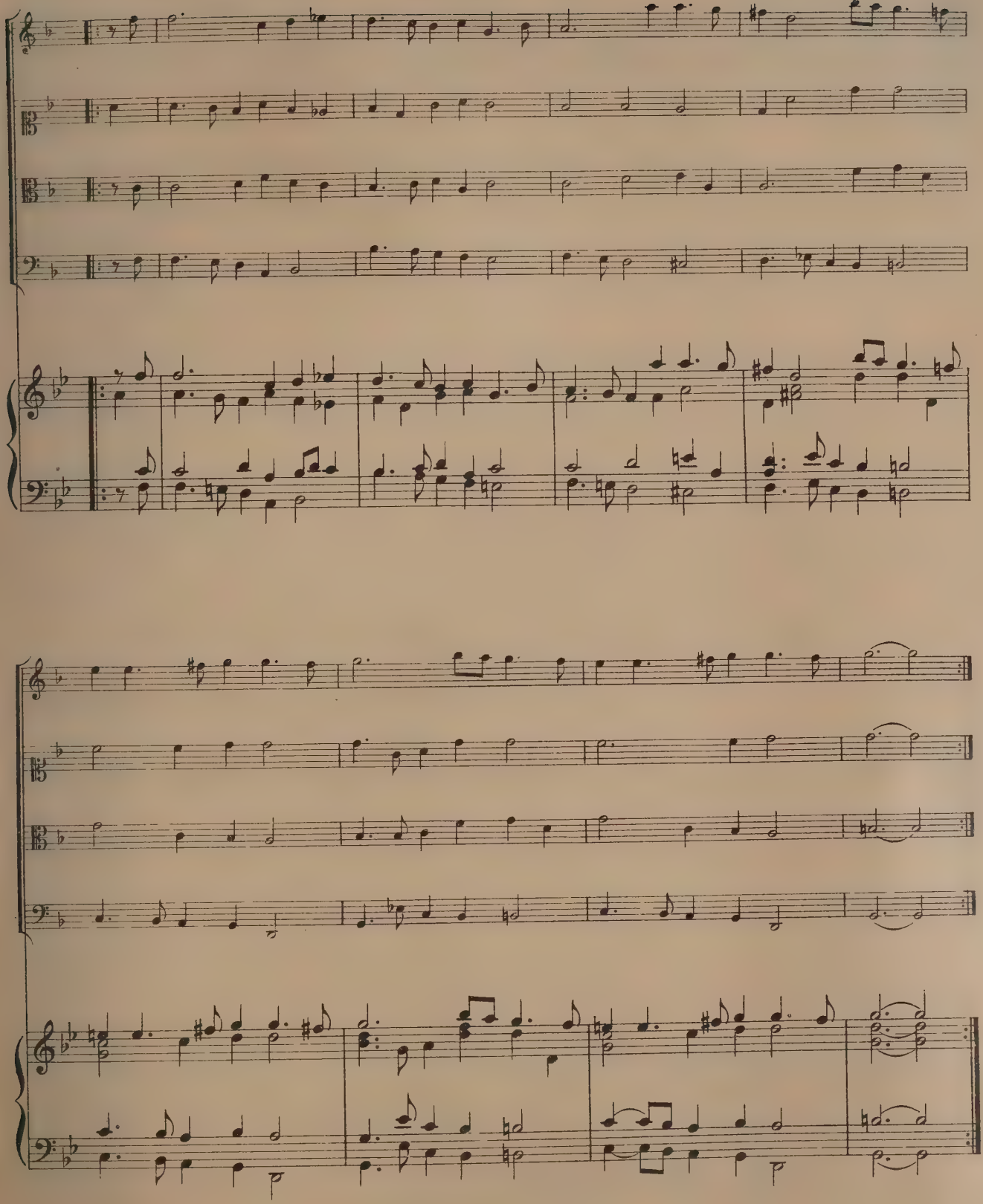




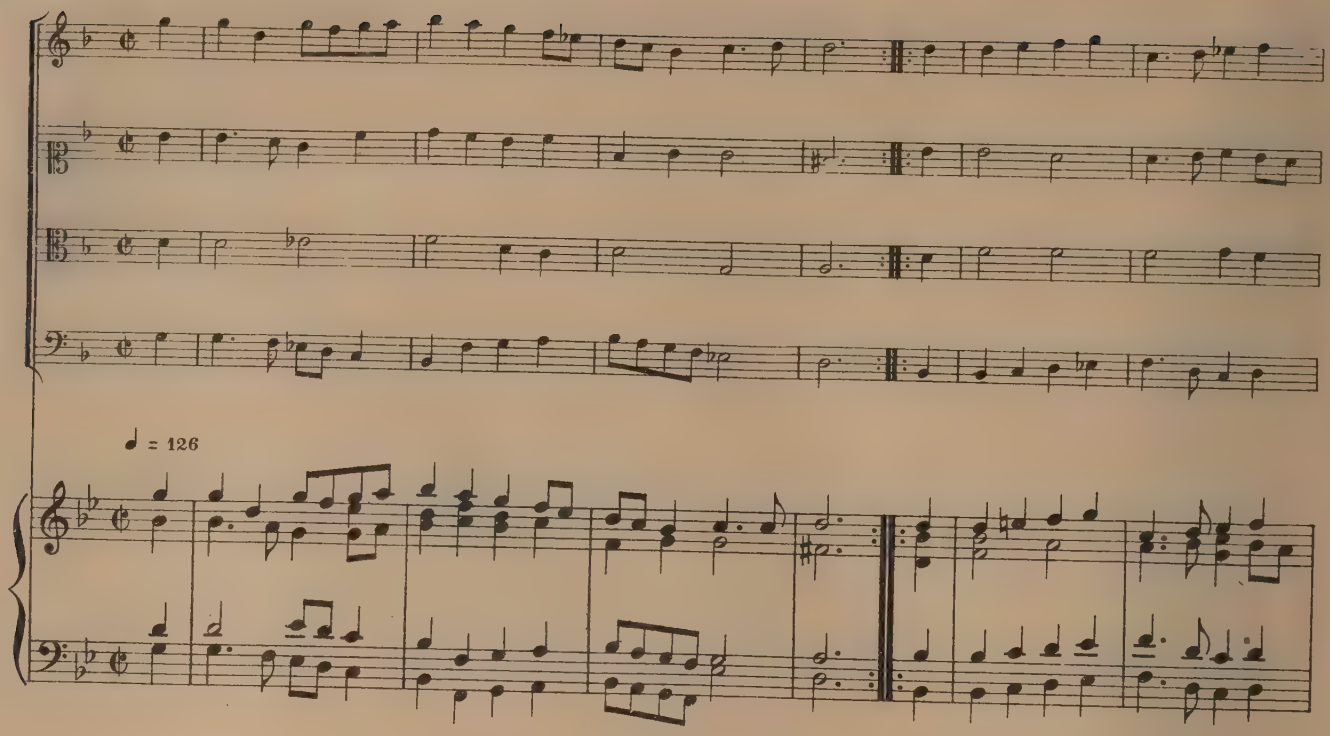
3. Courante.

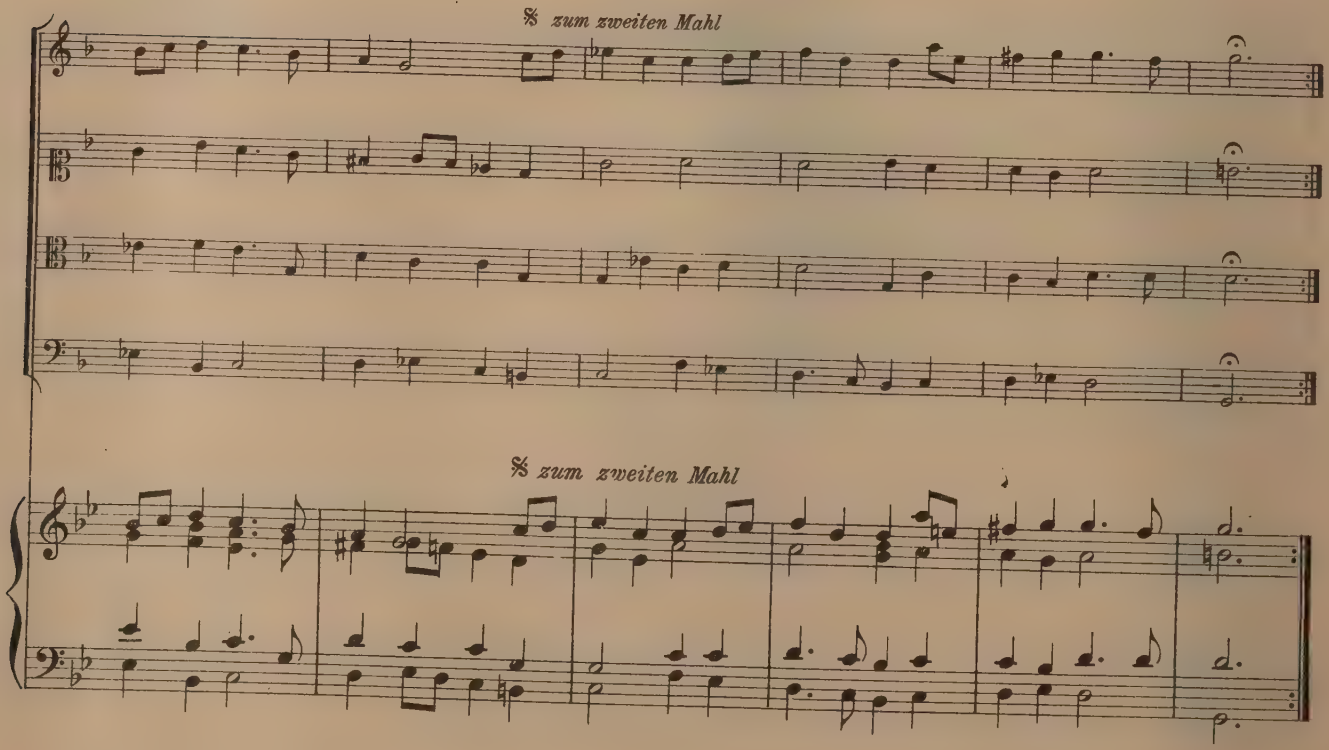


* sic



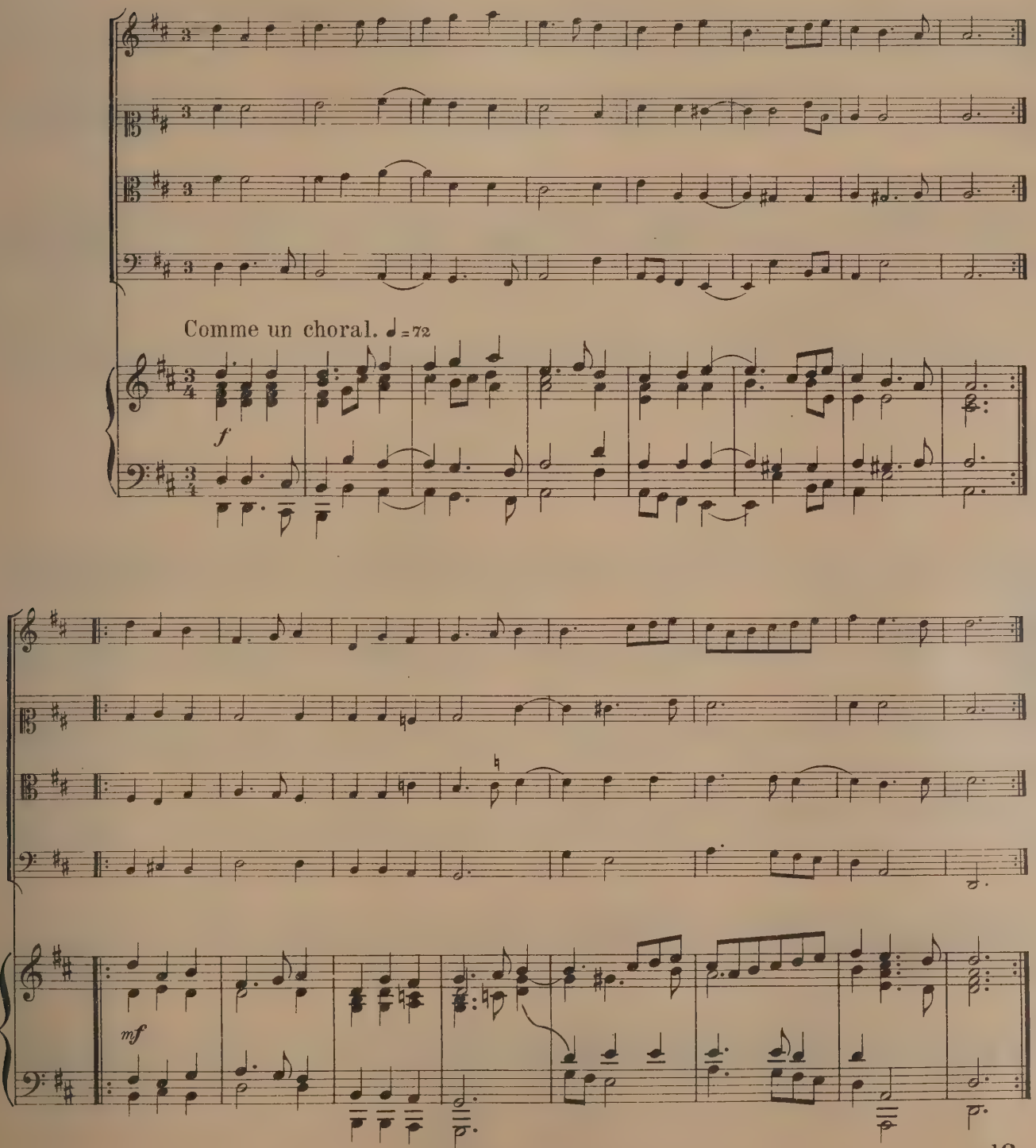
Bourée.



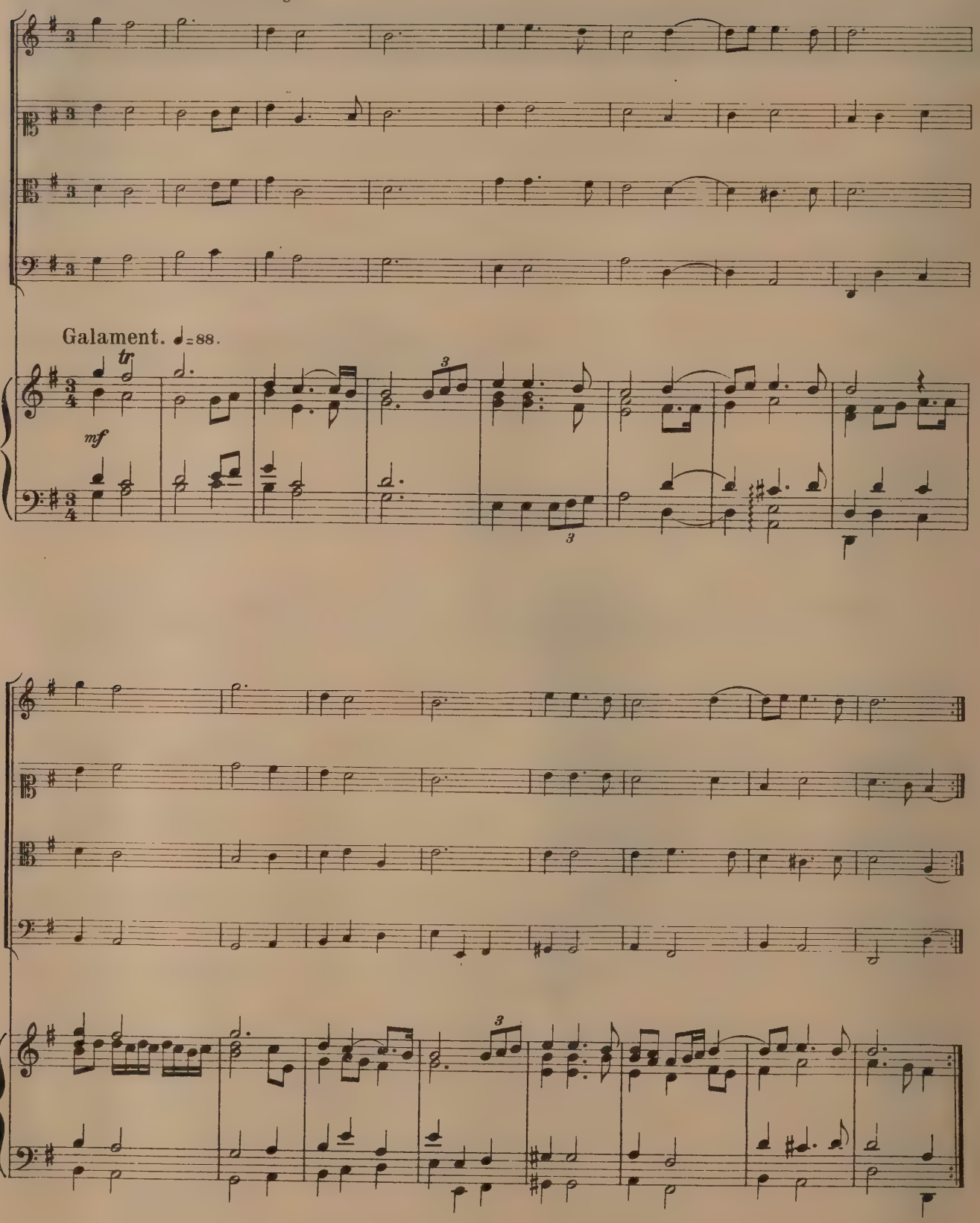


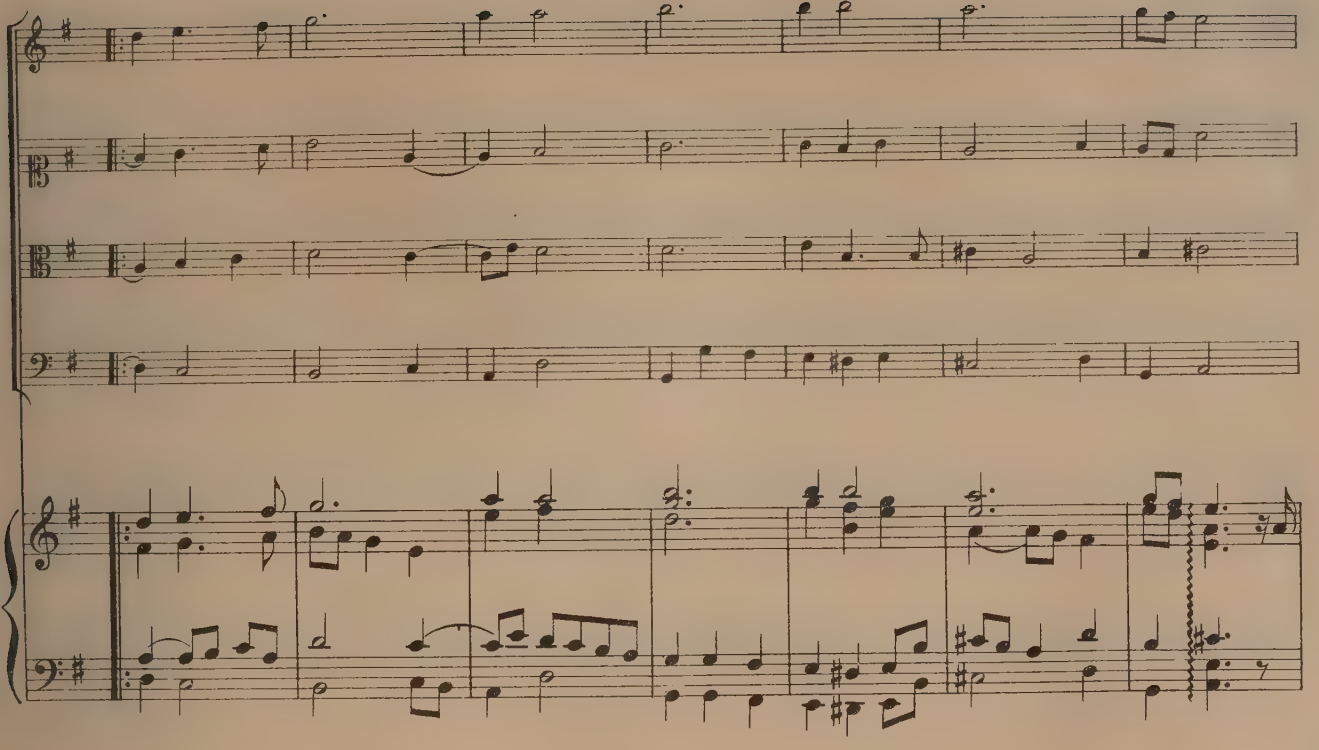
Suite XV

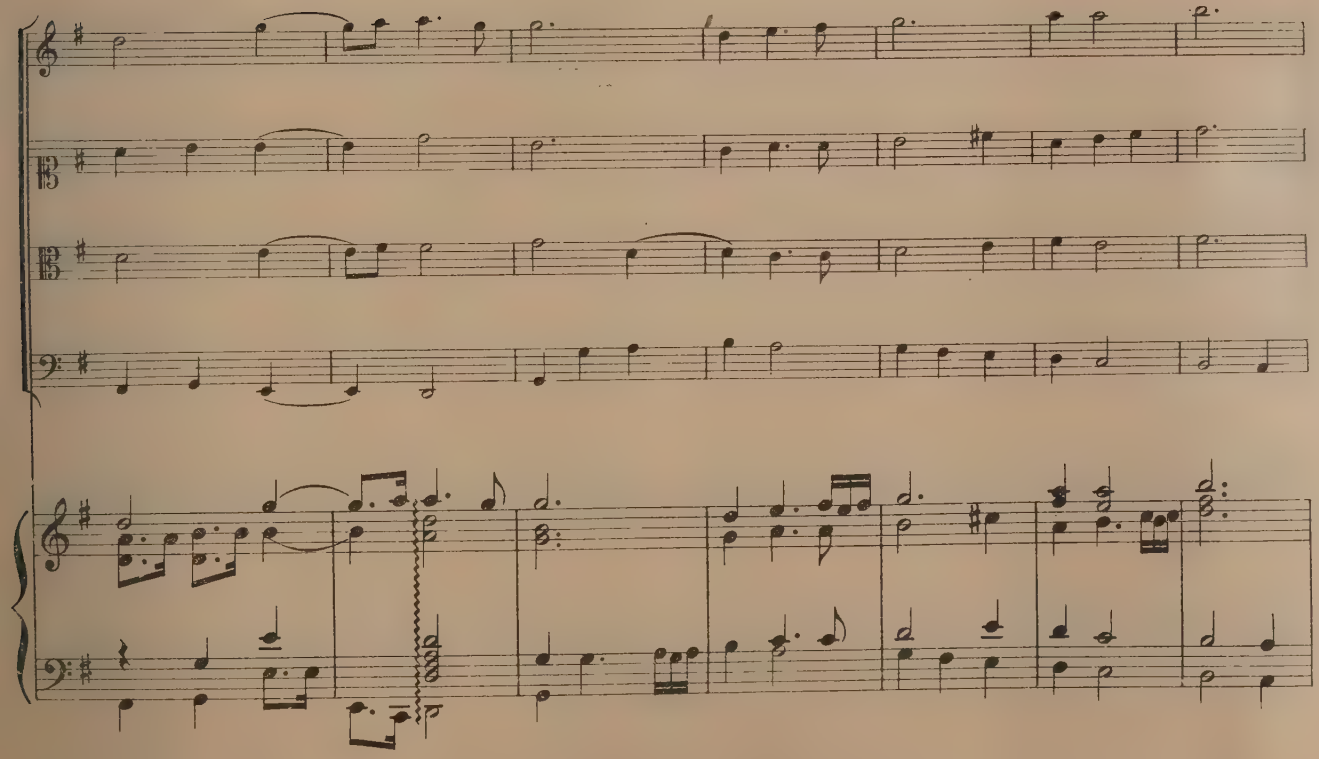
Sarabande de Son. Alt de Hesse faite l'an 1650.

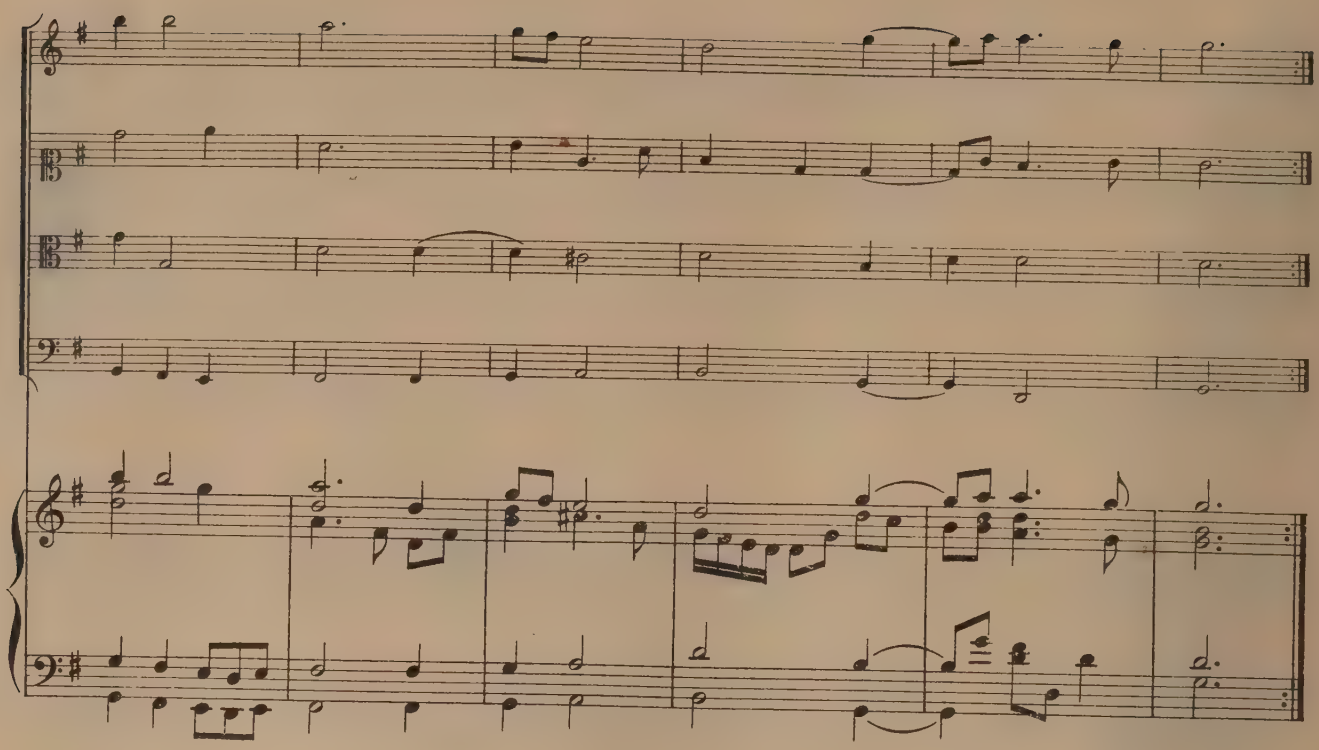


Sarabande de Roy.

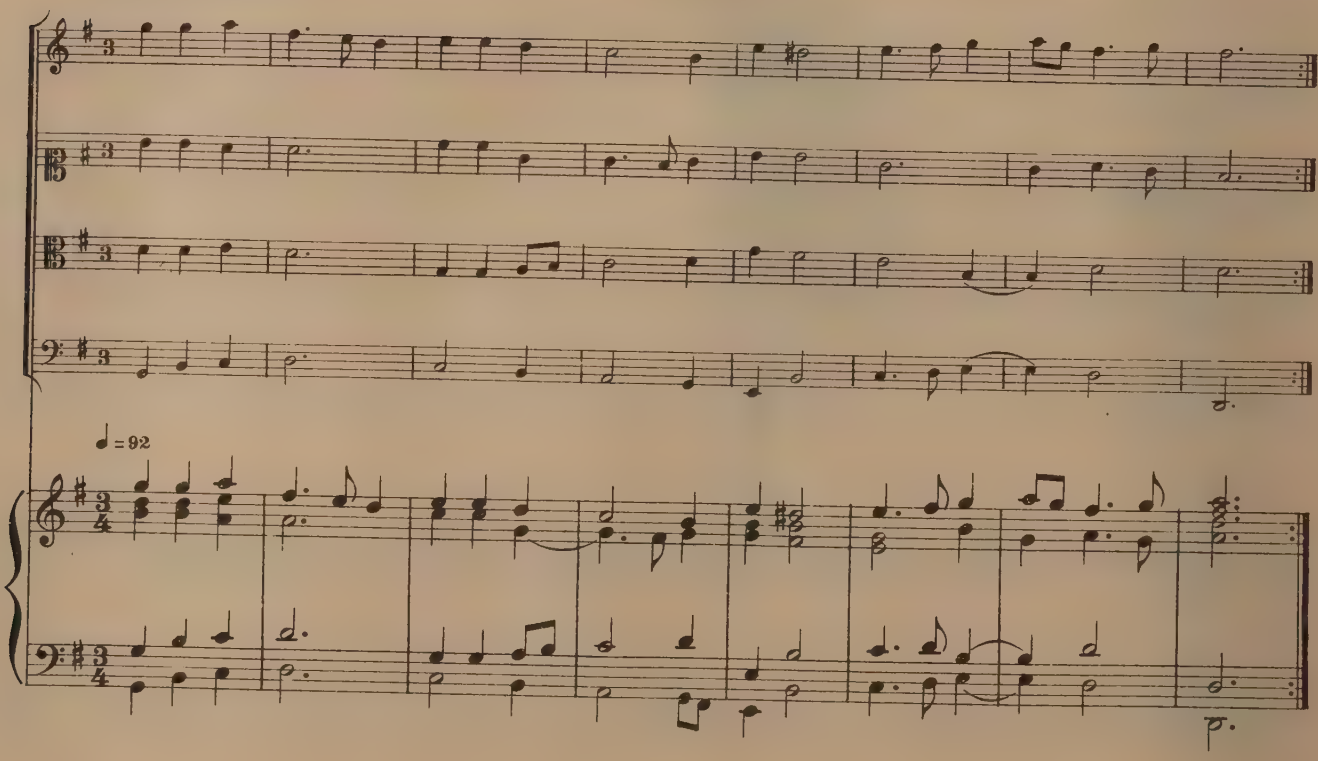


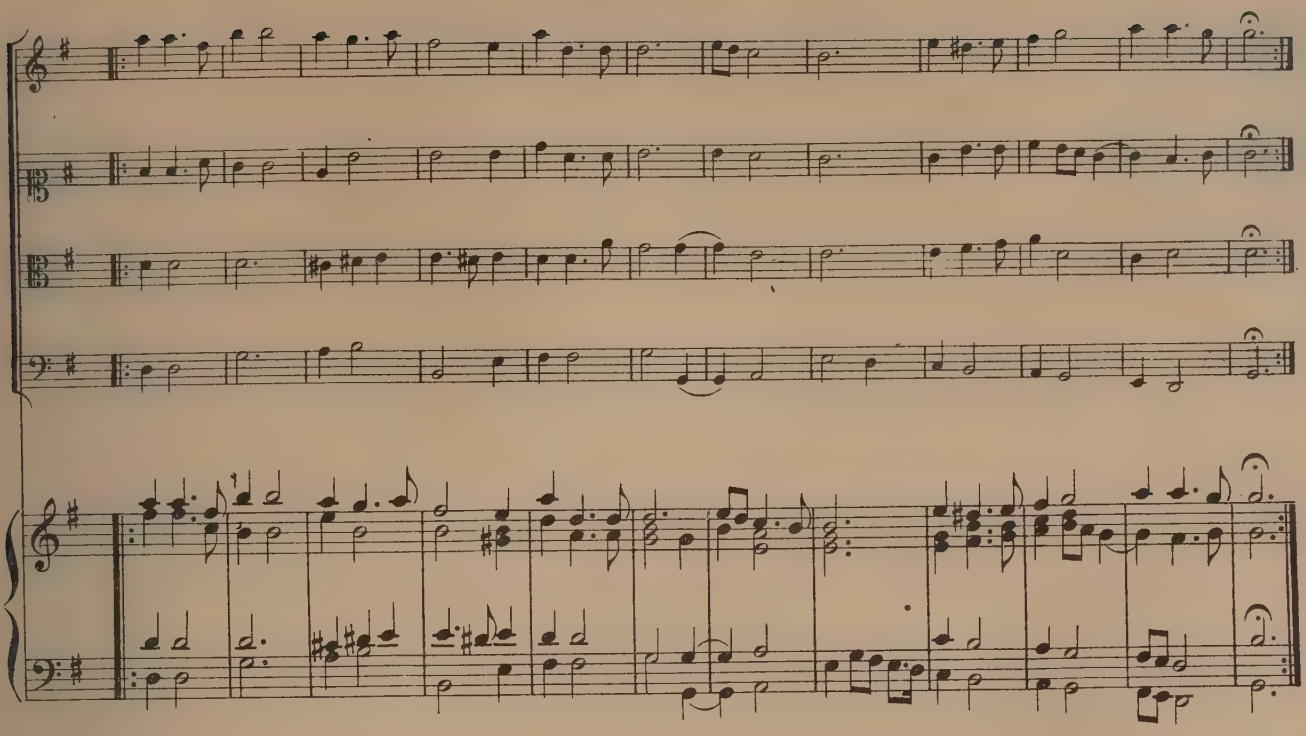




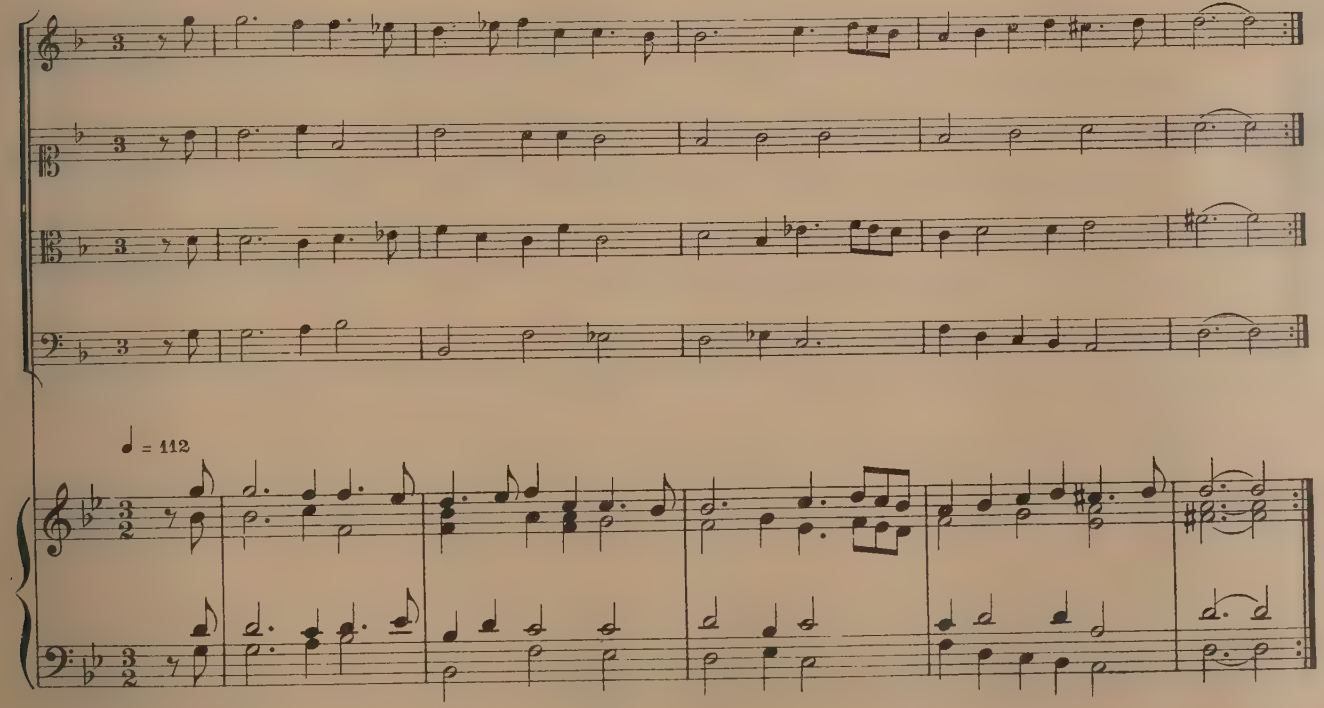


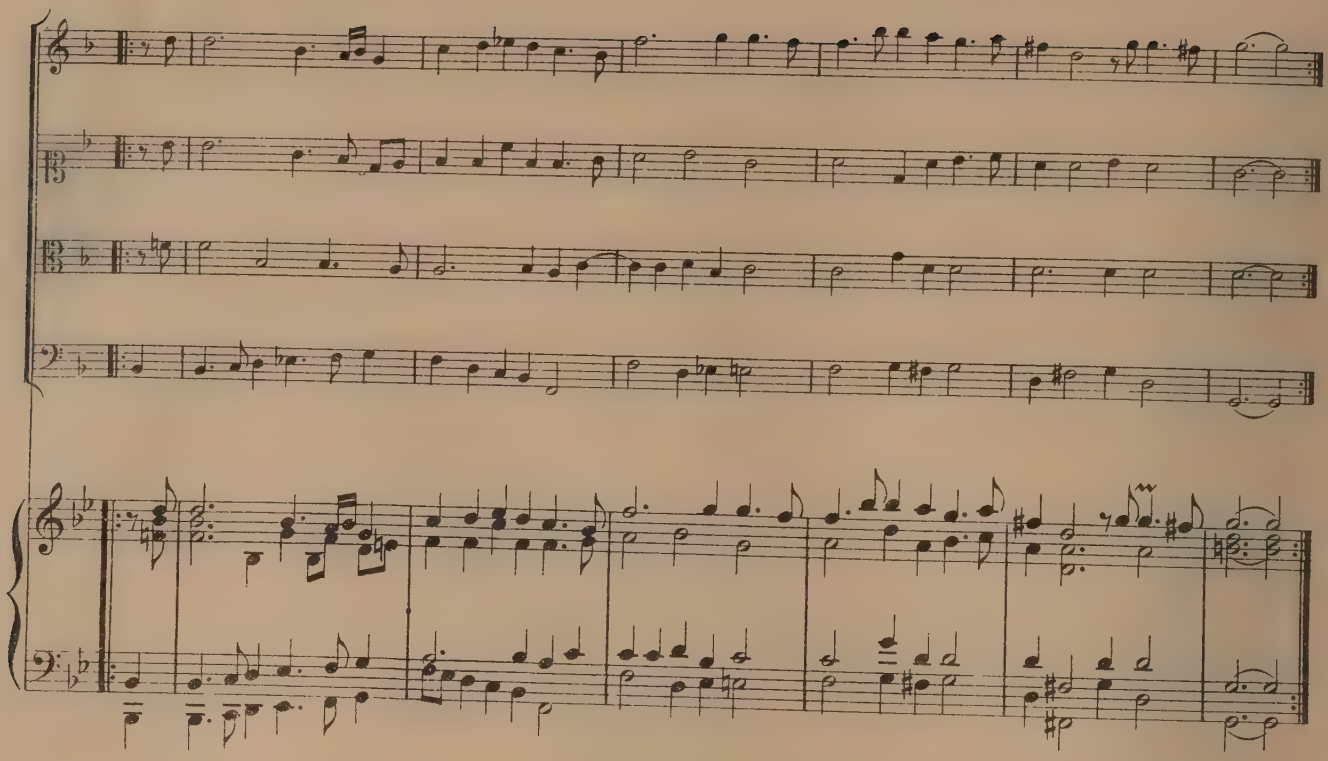
Sarabande.



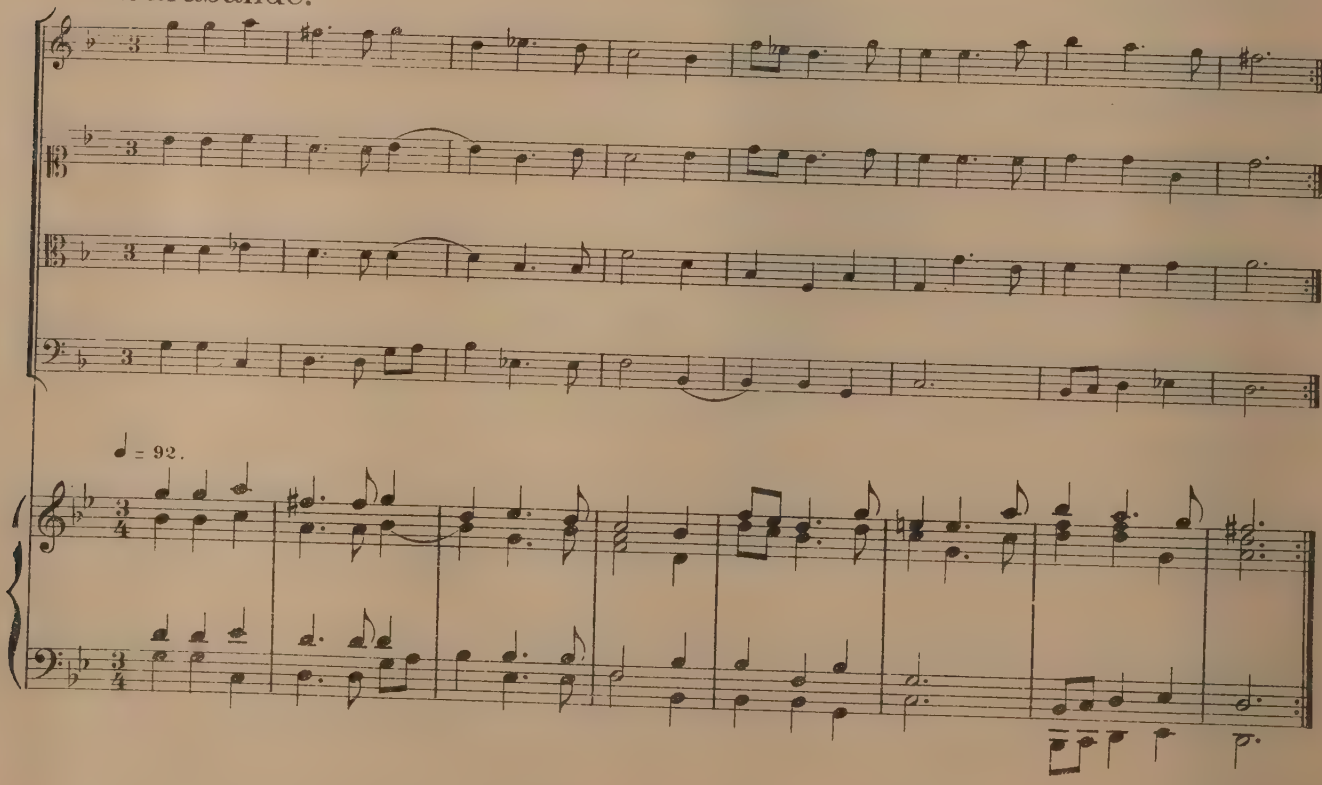


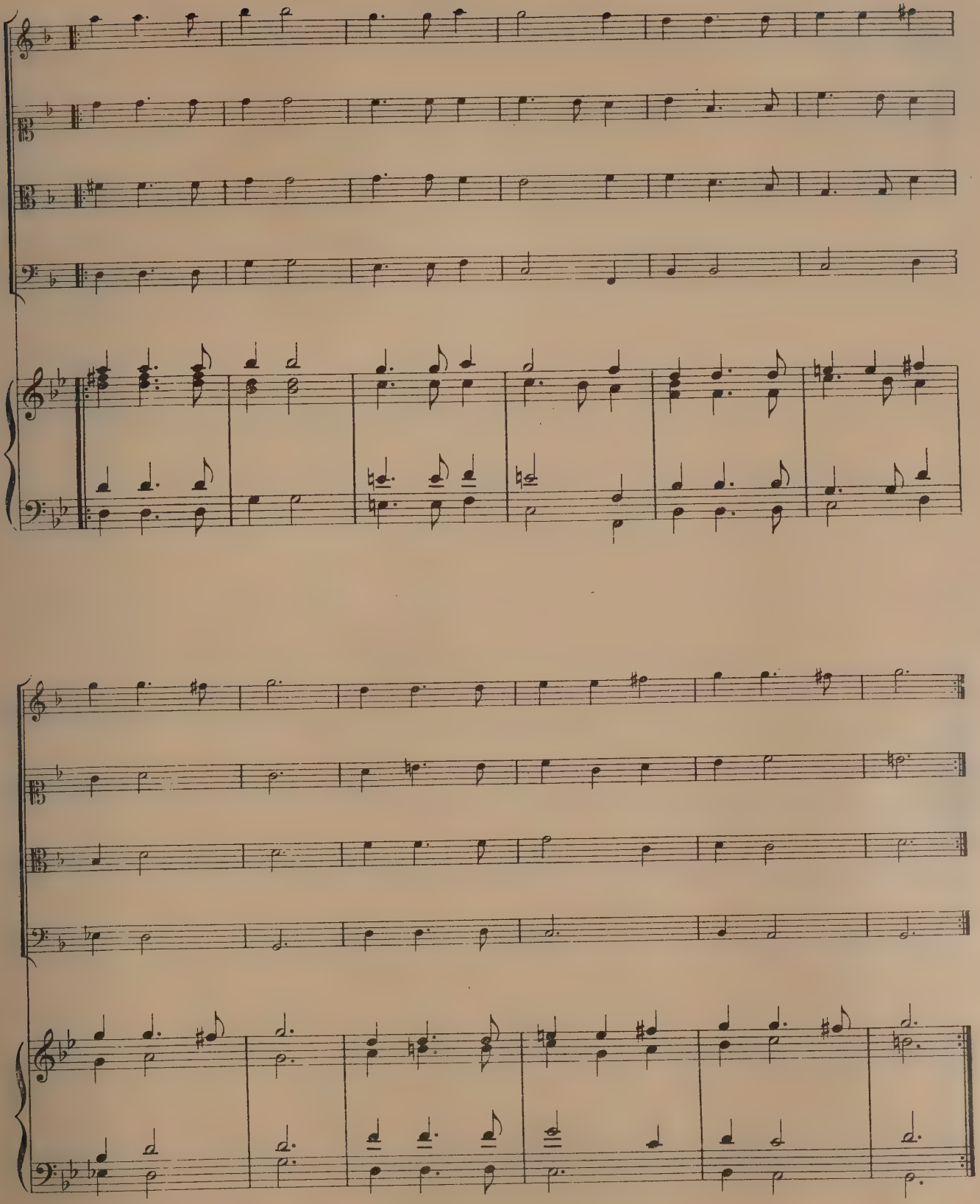
Courante G♭.



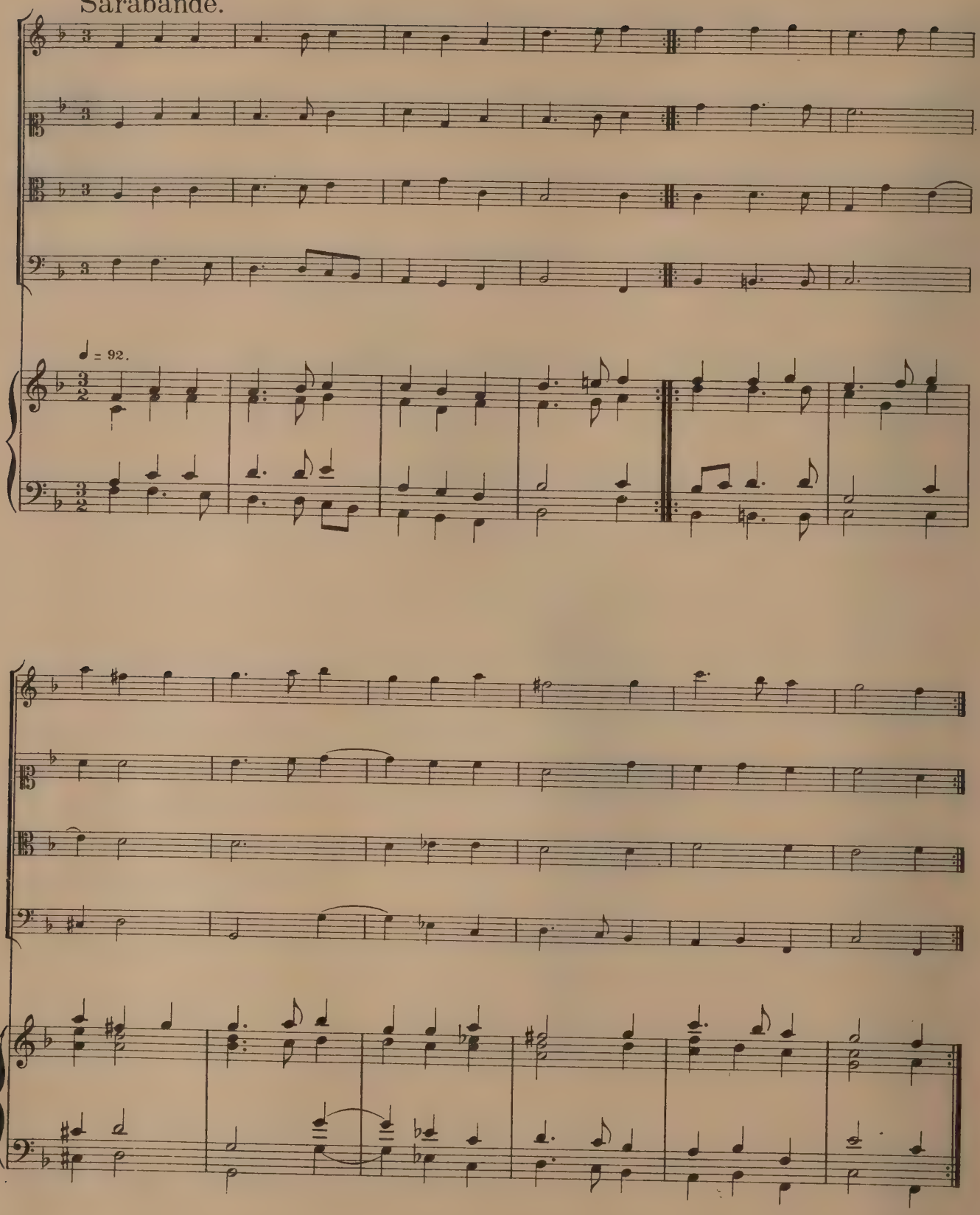


Sarabande.

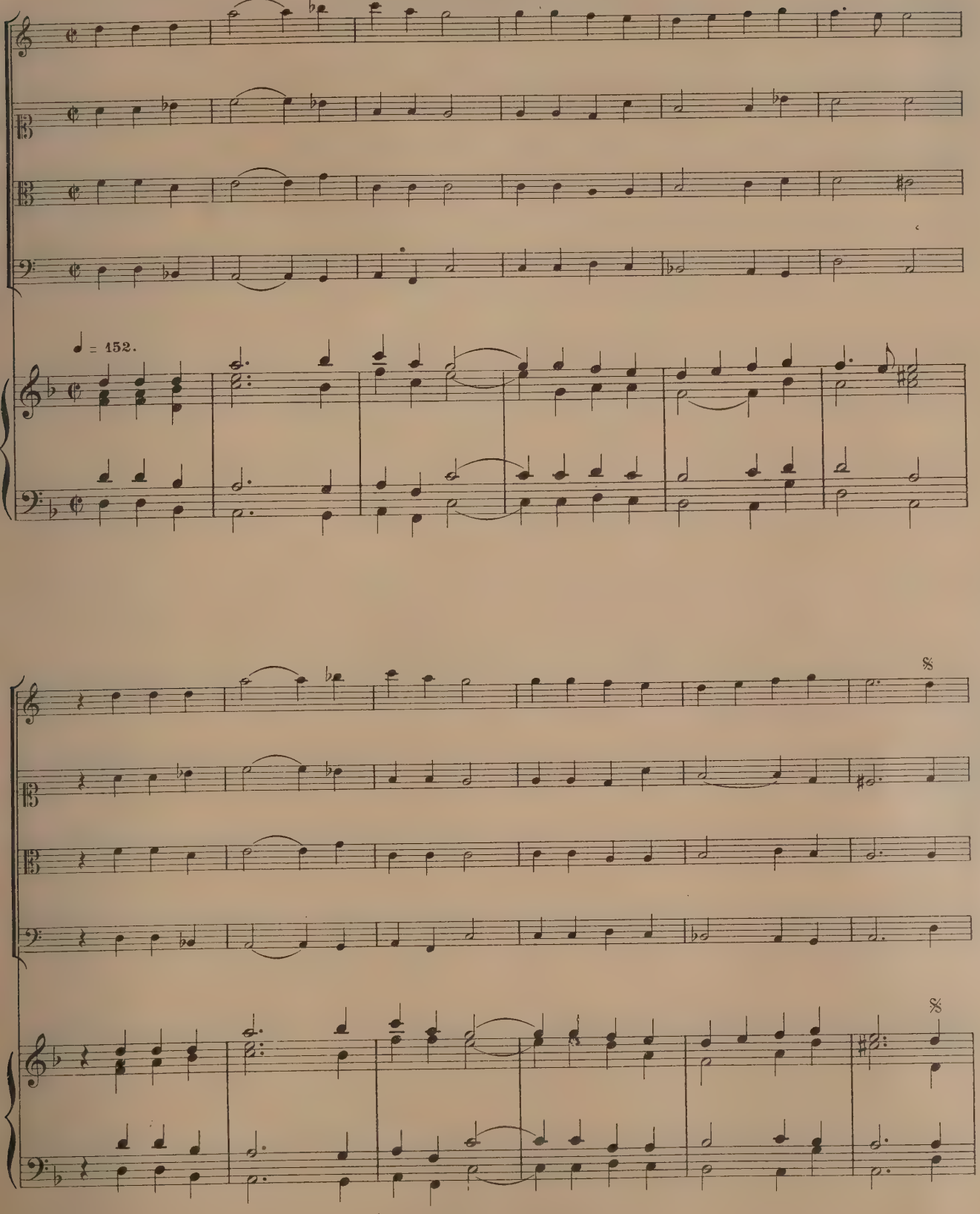


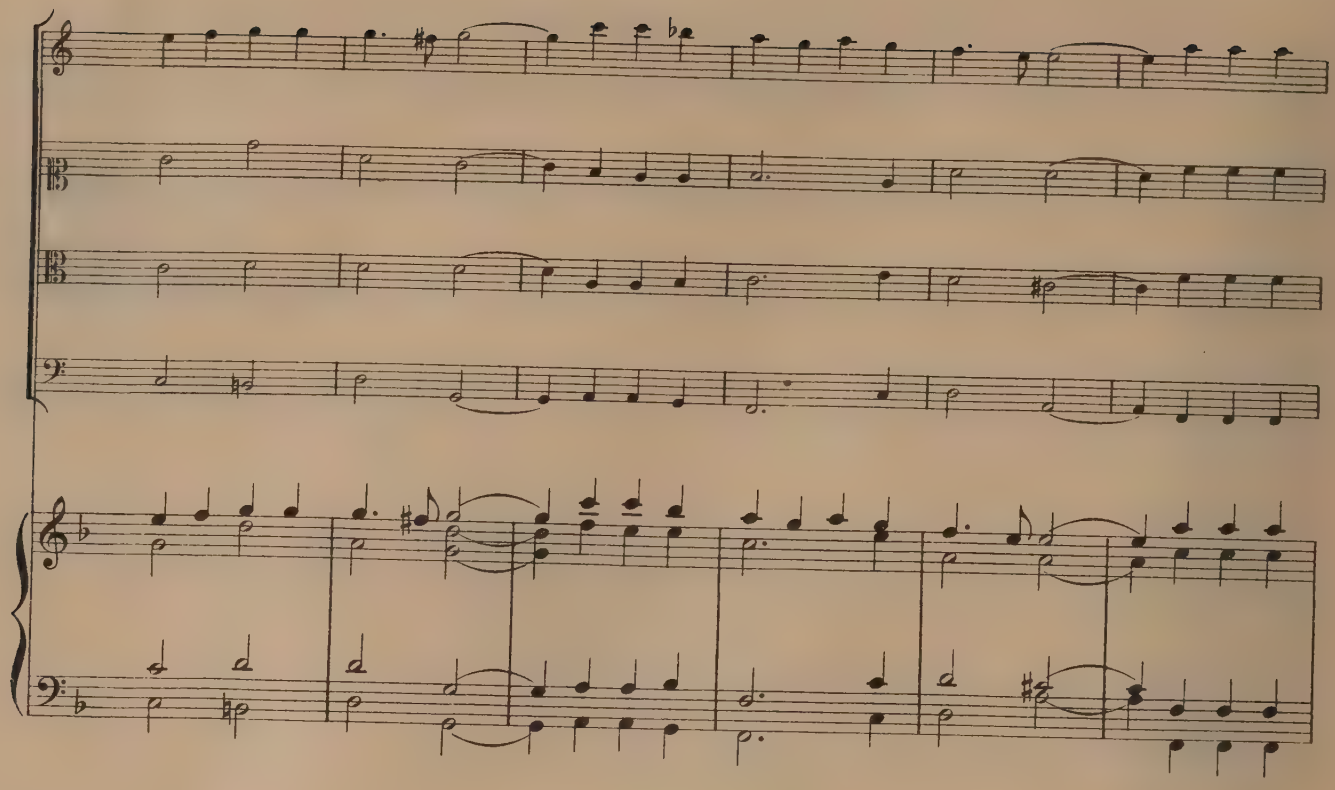


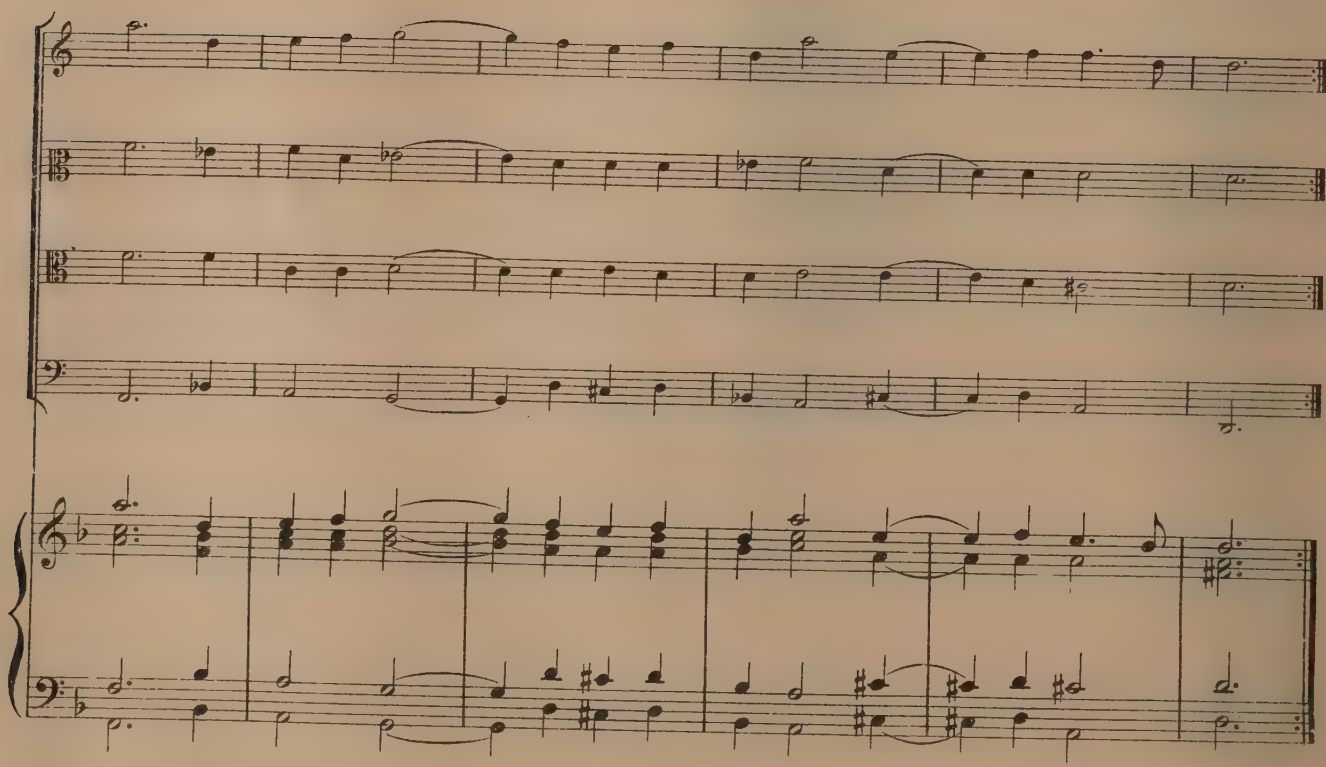
Sarabande.



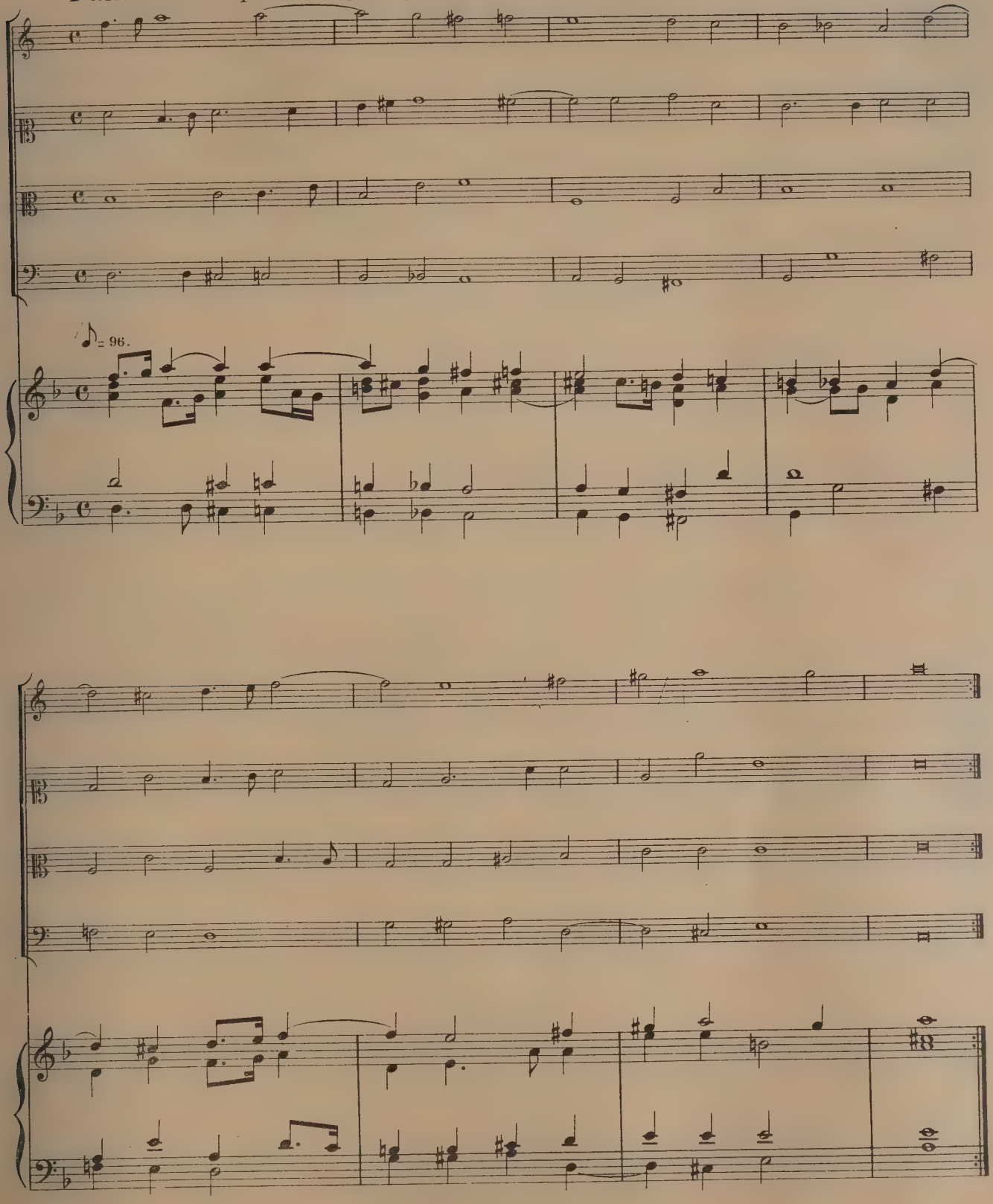
Französisch Liedt. Wirdt etwas geschwindt gespielt.

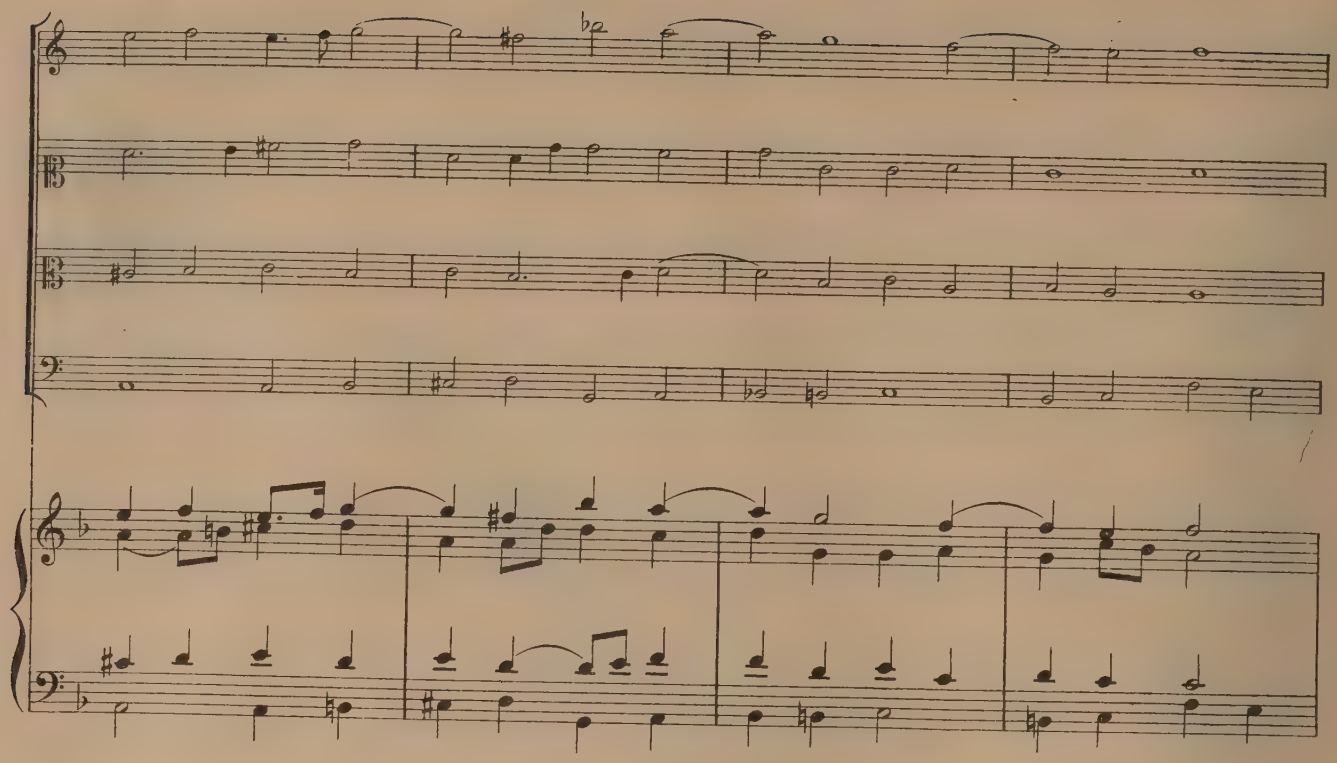


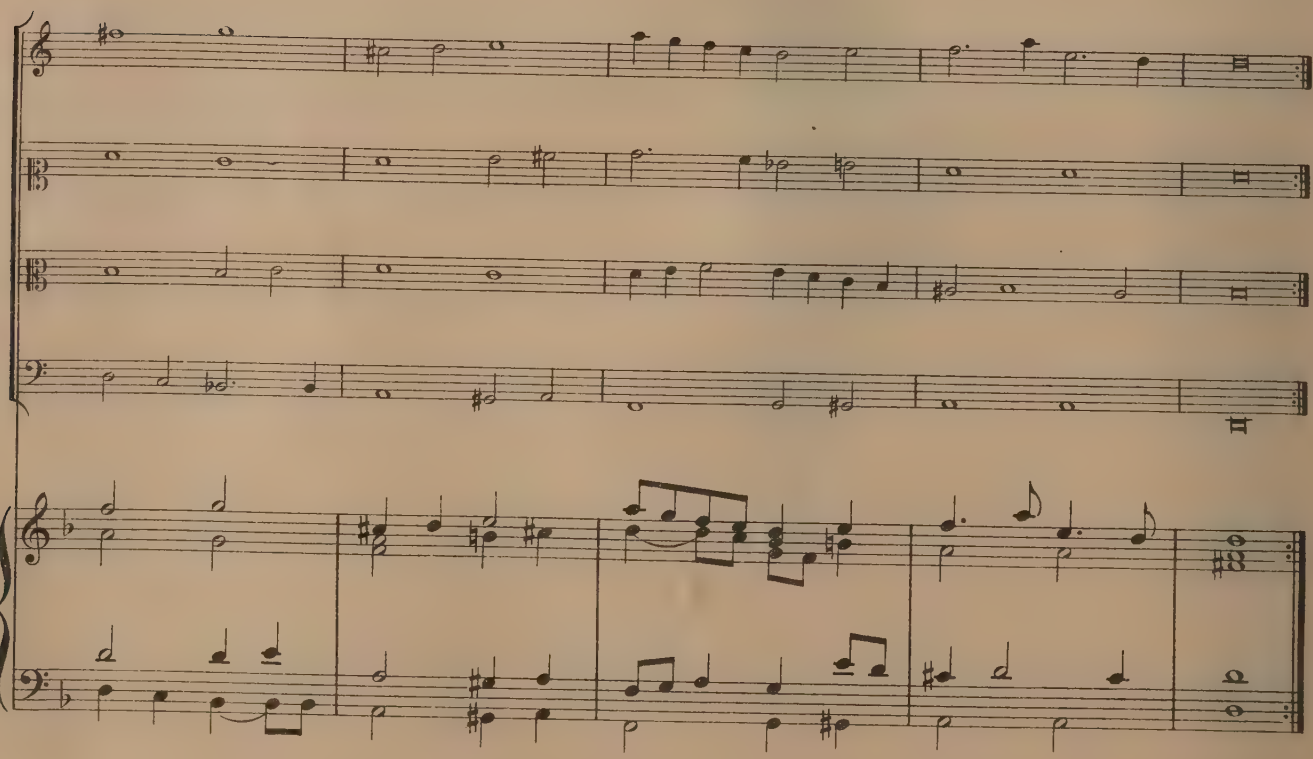




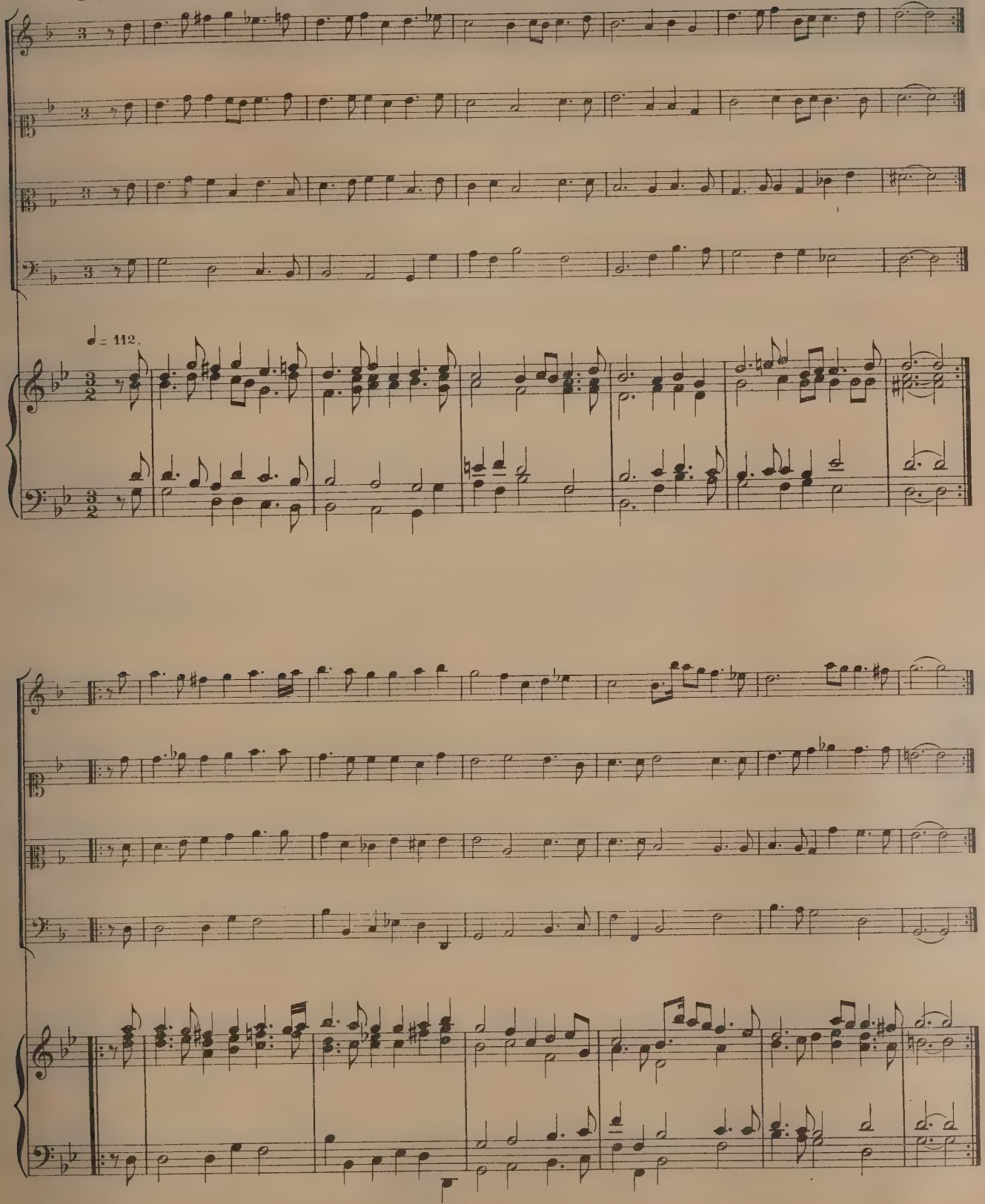
Fantasie. Les pleurs d'Orphée ayant perdu sa femme.





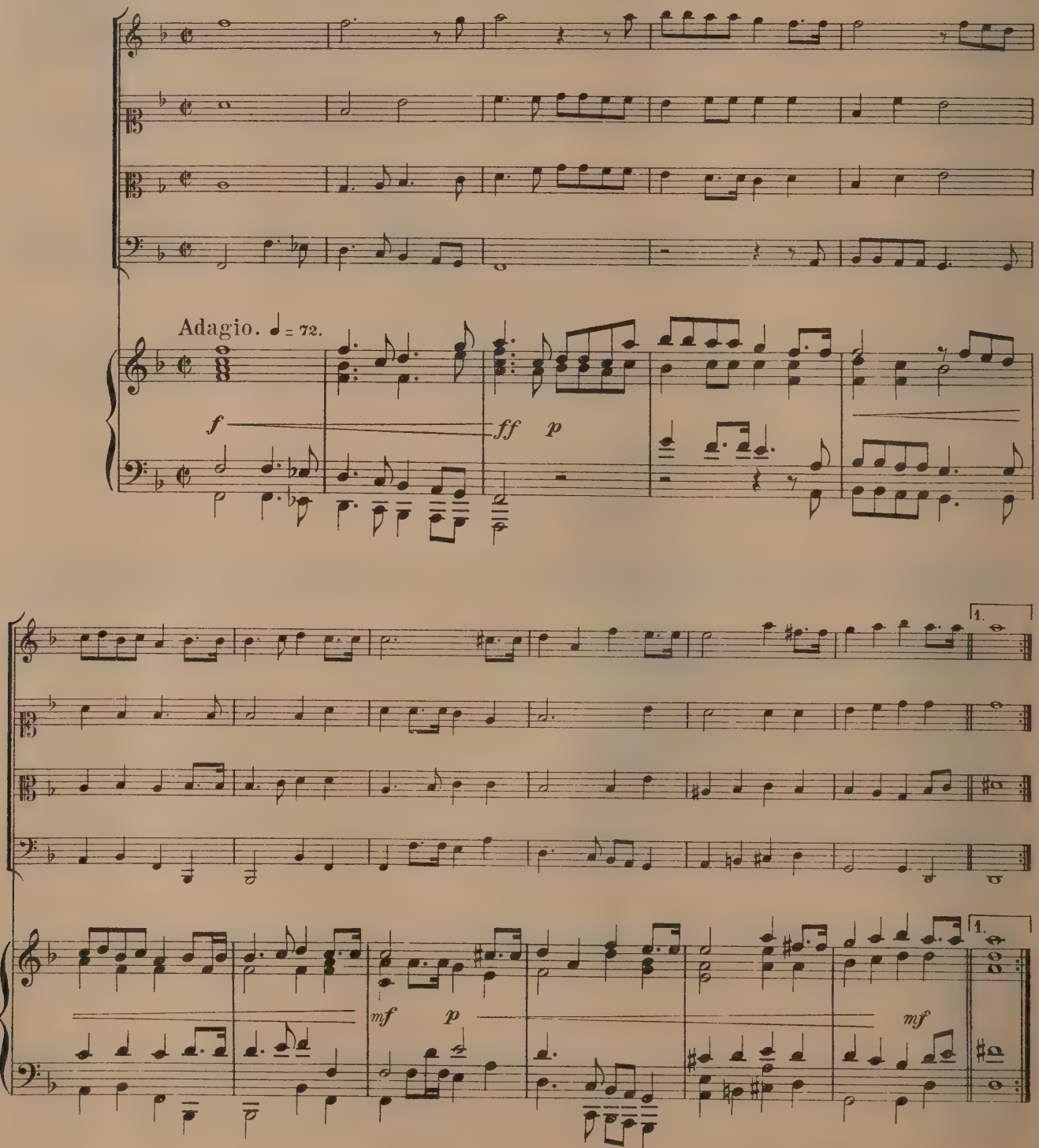


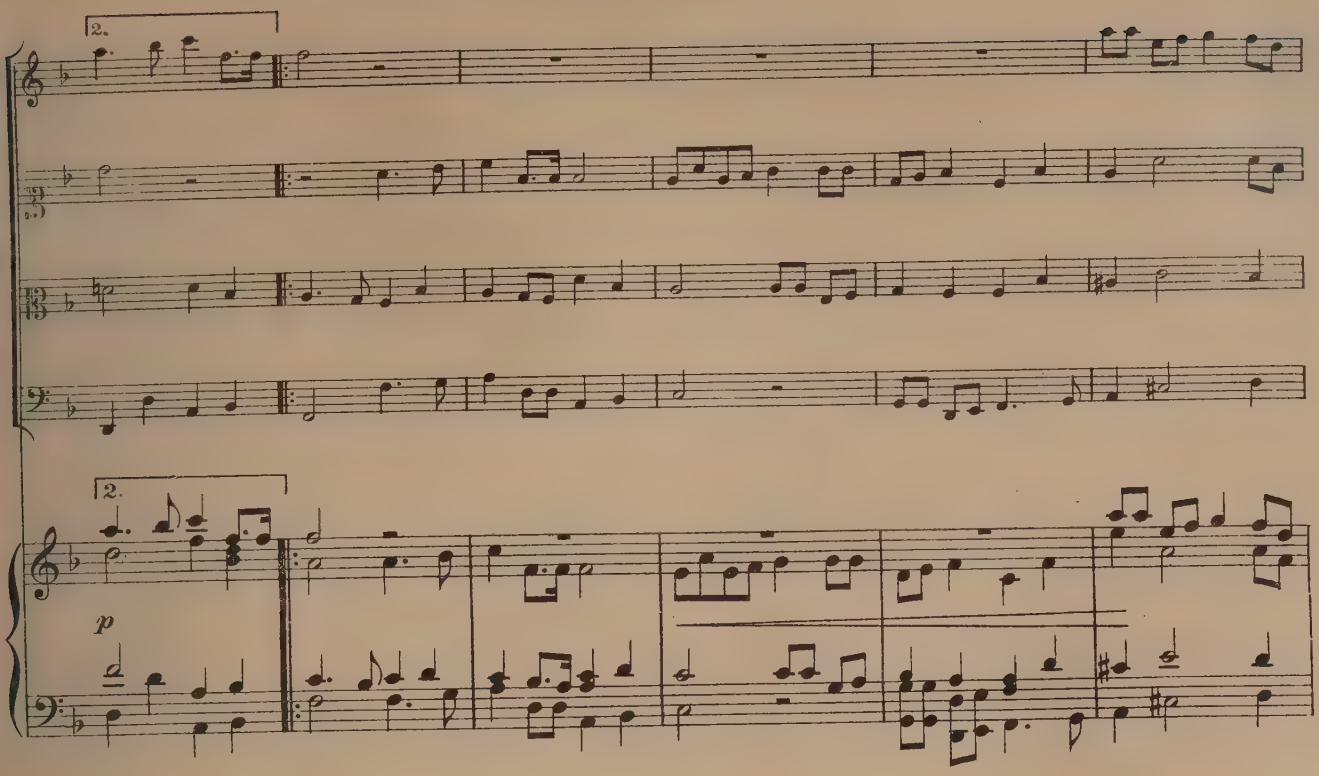
Courante ex Gb moll.

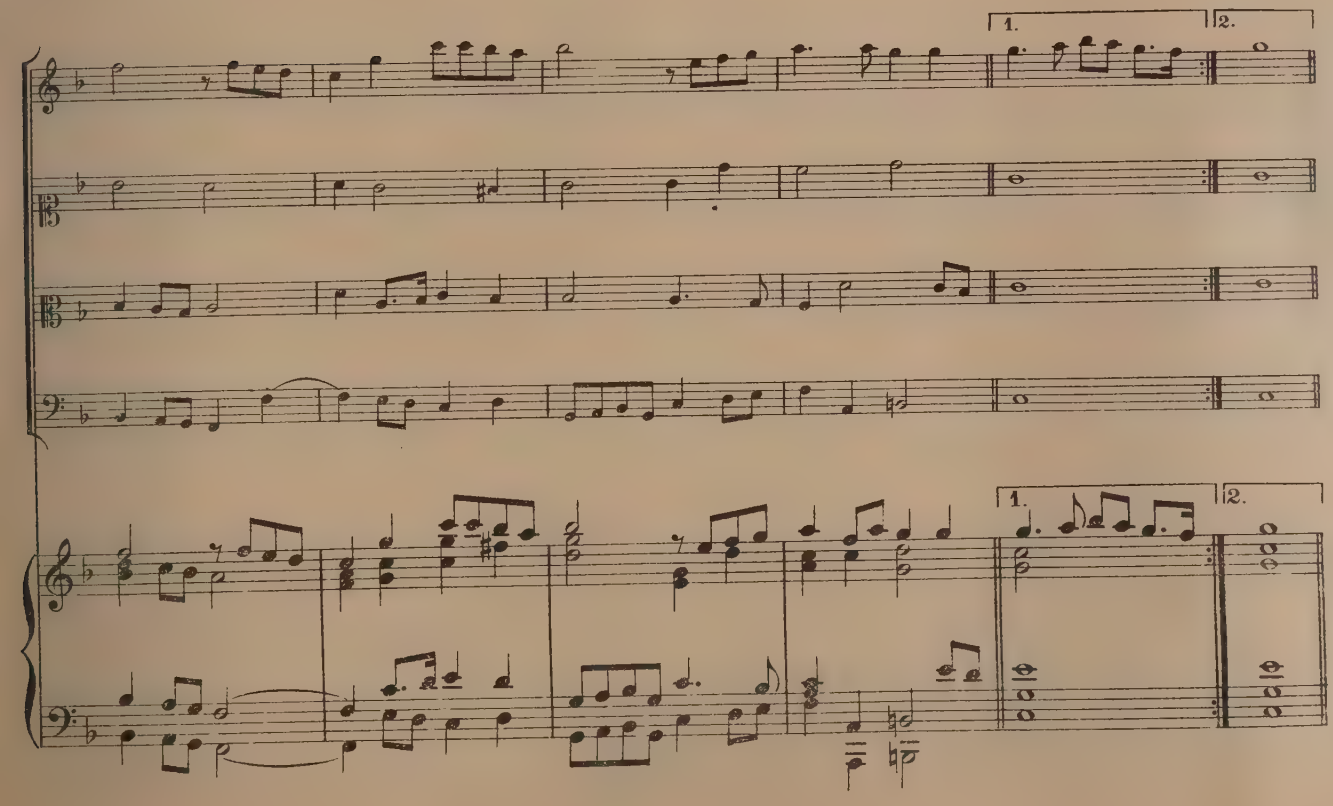


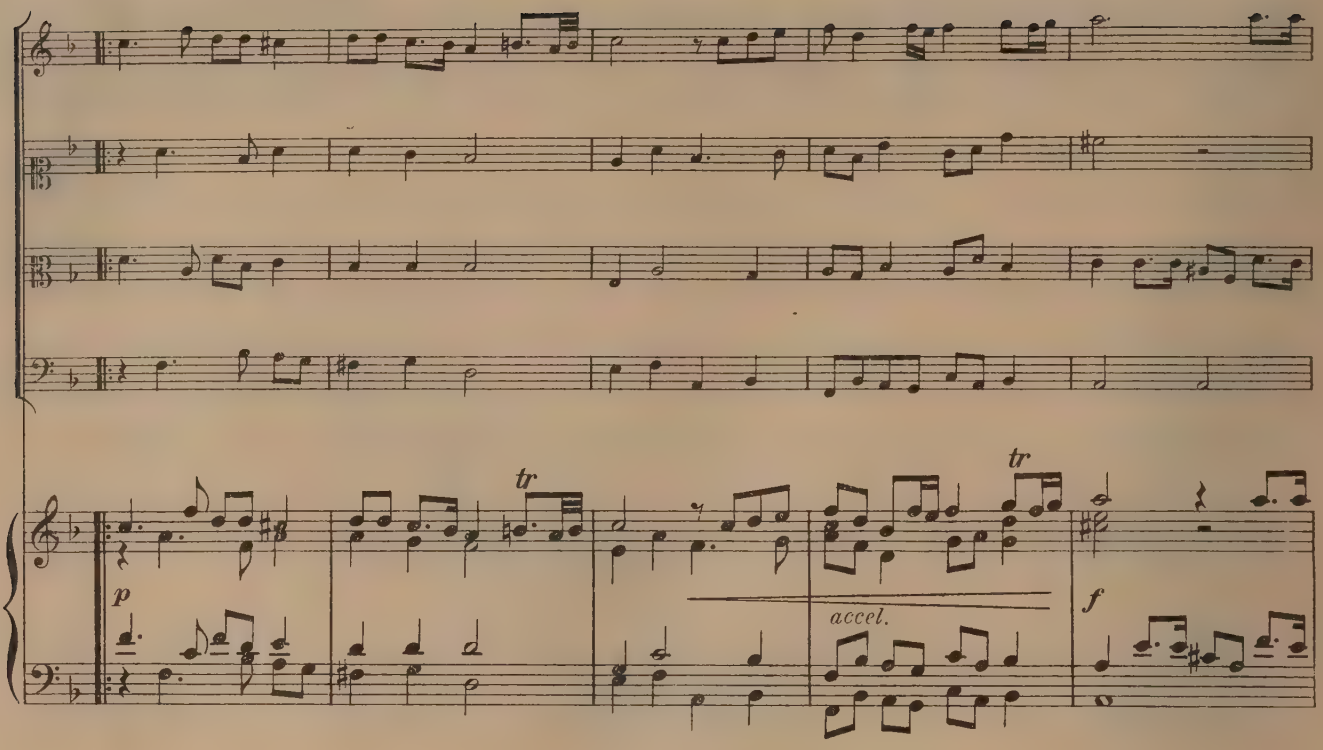
Suite XVI

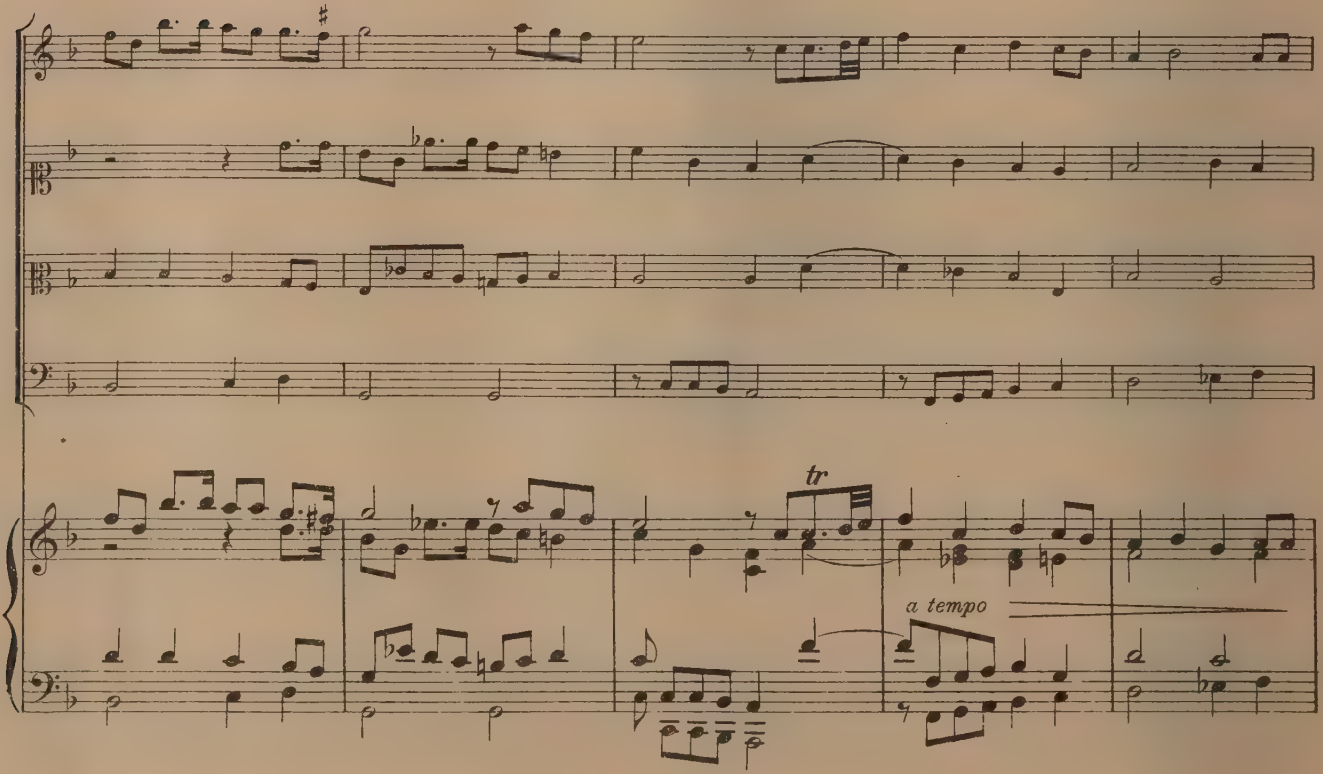
Le testament du Sr Belleville. à 4.

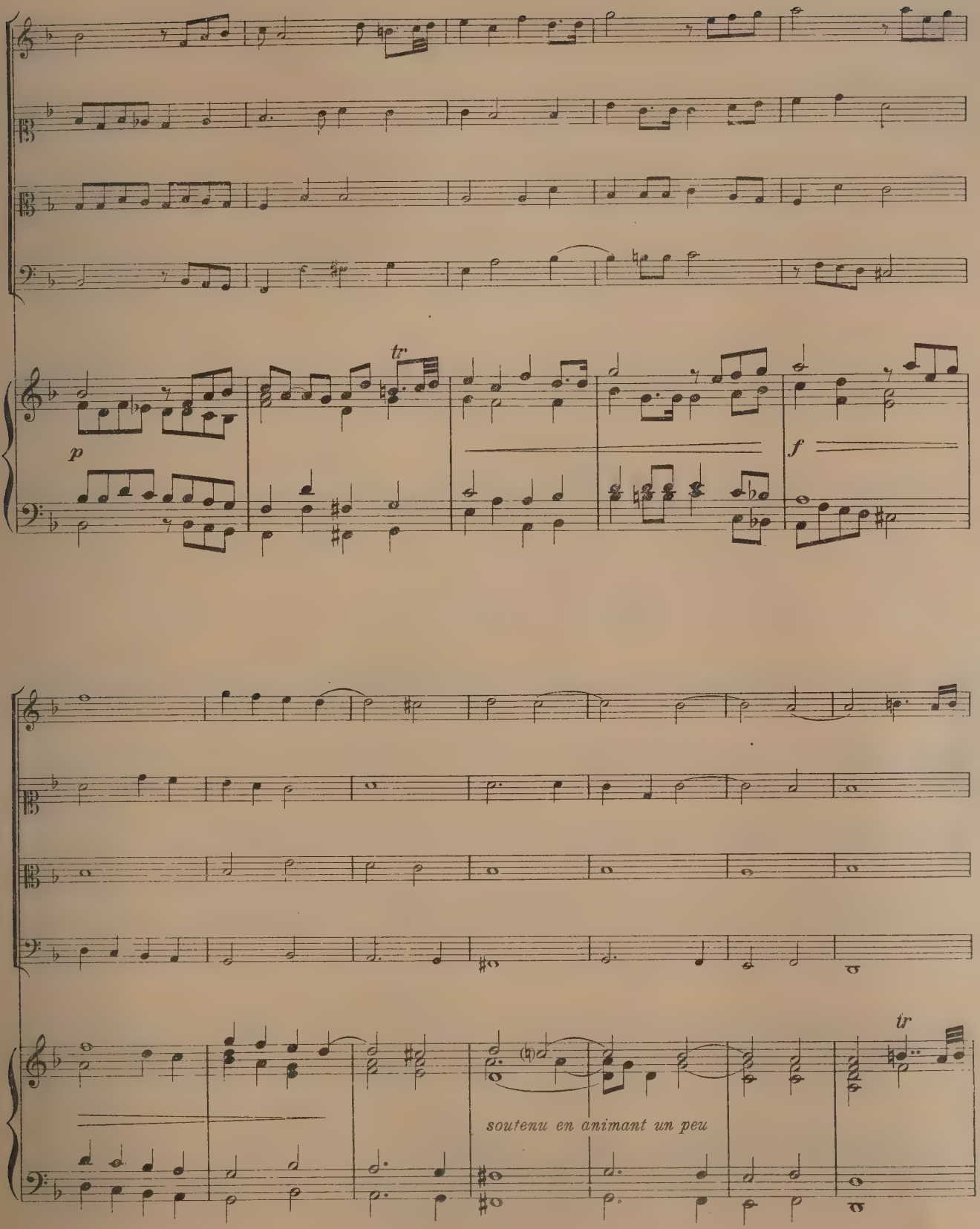


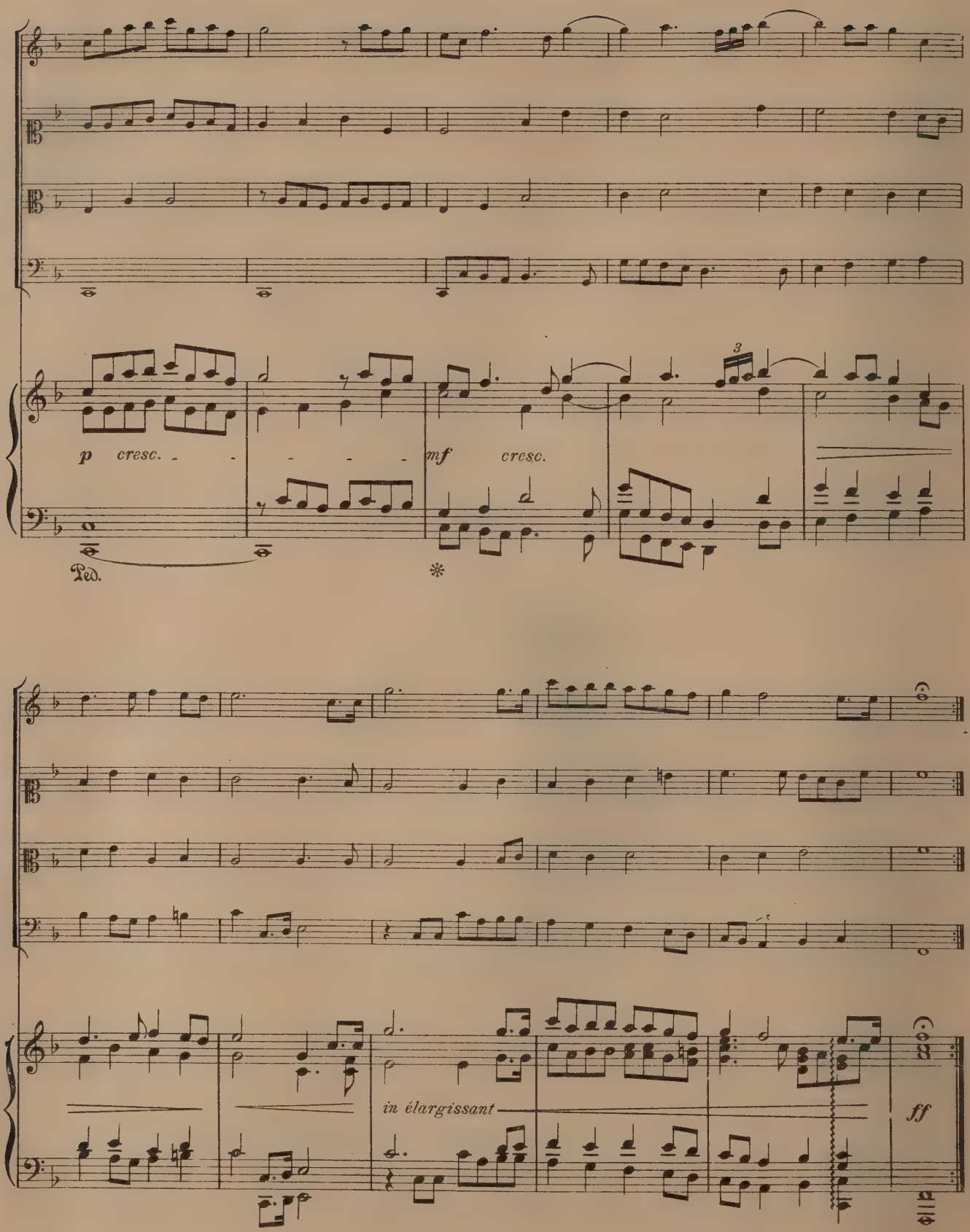

2.
2.
p


1.
2.
1.
2.

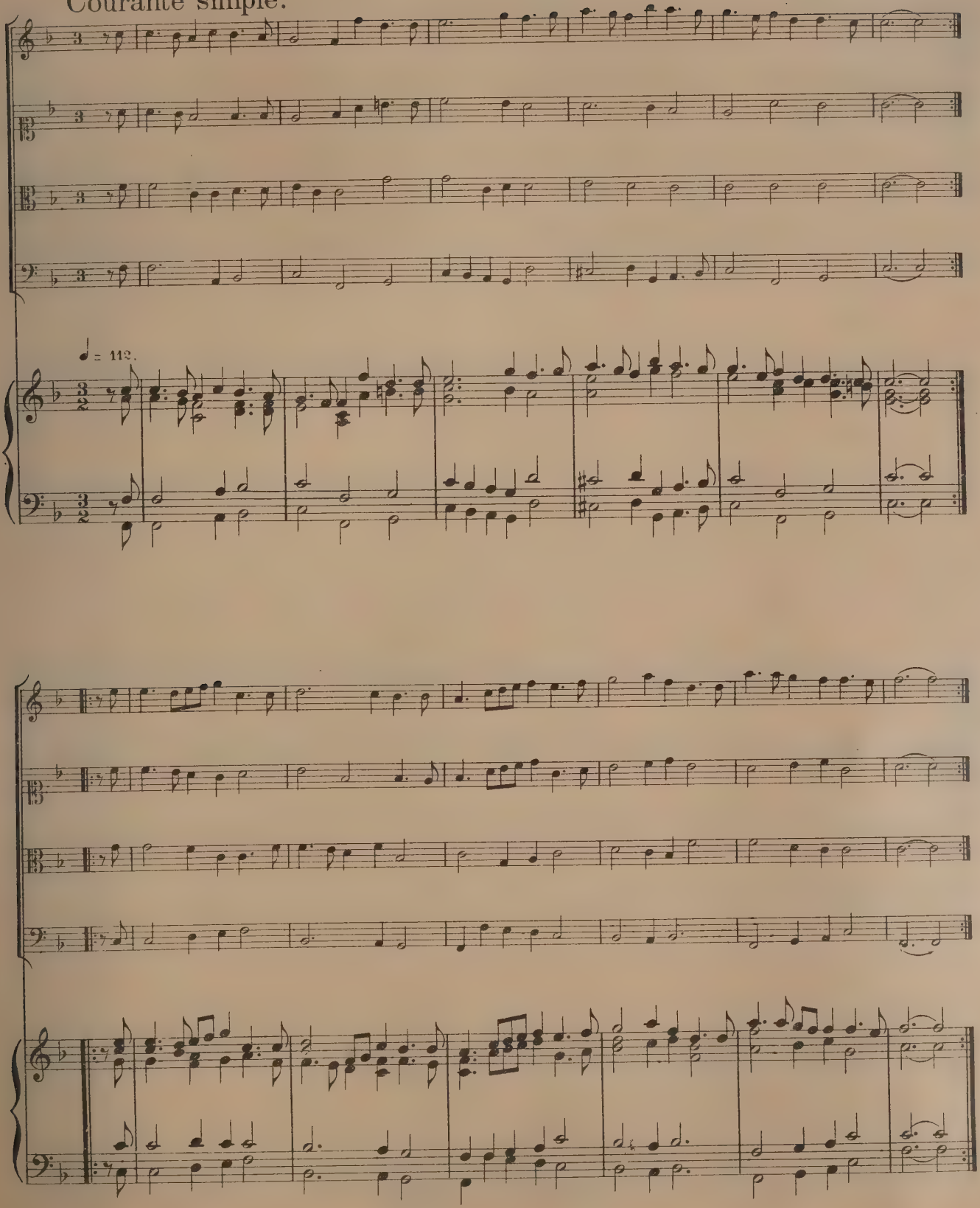

tr
tr
p
accel.
f


tr
a tempo

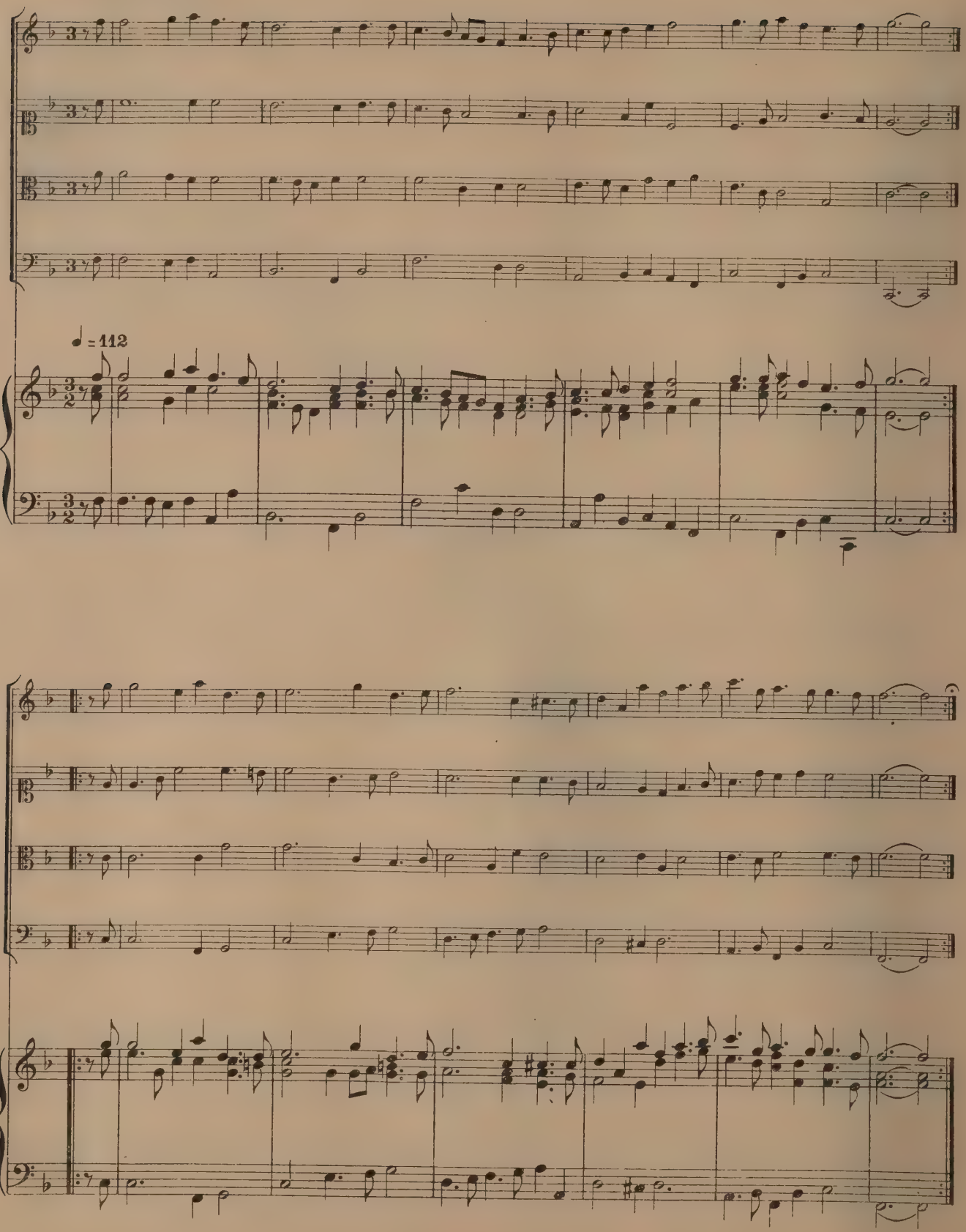

tr
p
f
tr
soutenu en animant un peu


p cresc.
mf cresc.
Ped.
*
in élargissant
ff

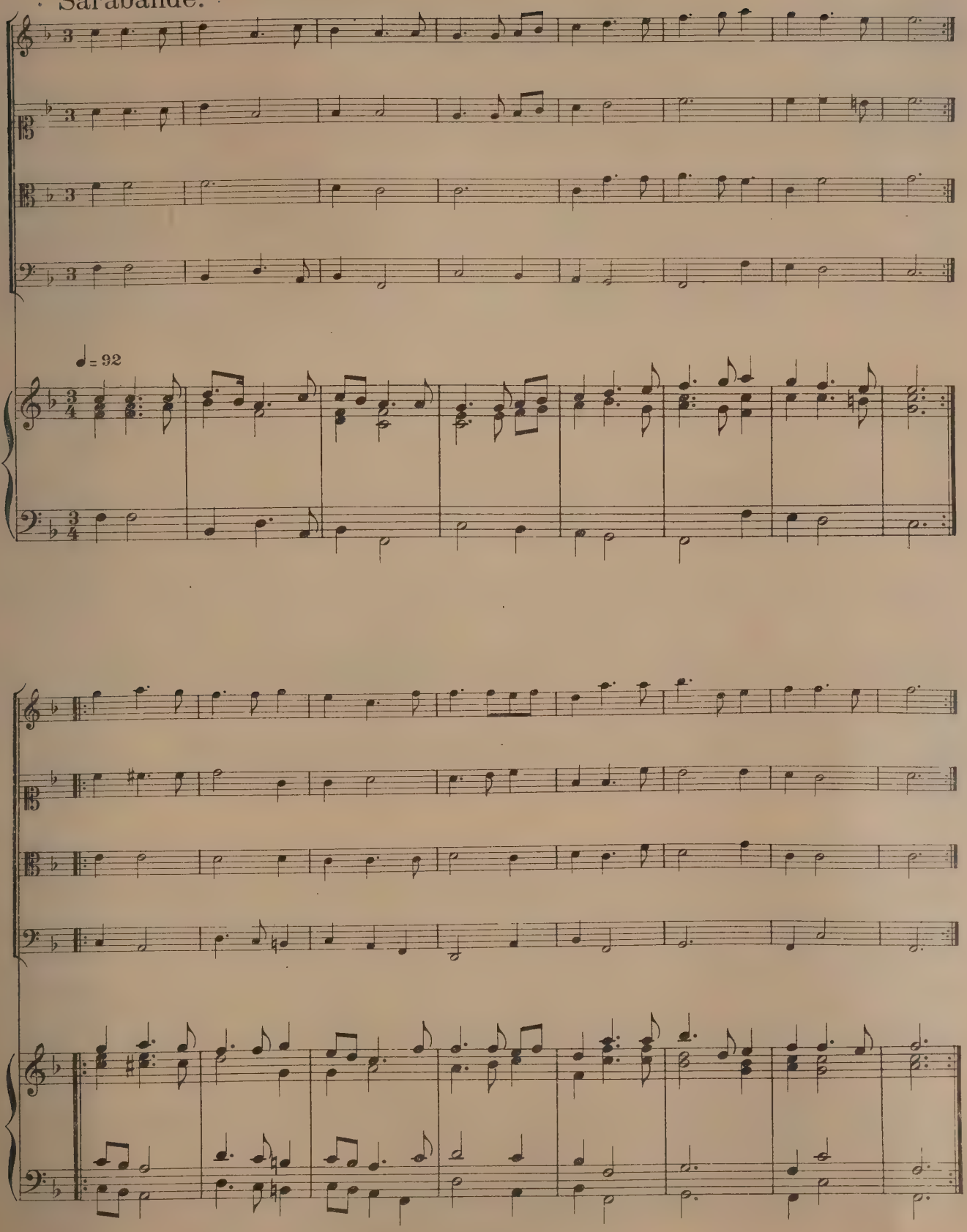
Courante simple.



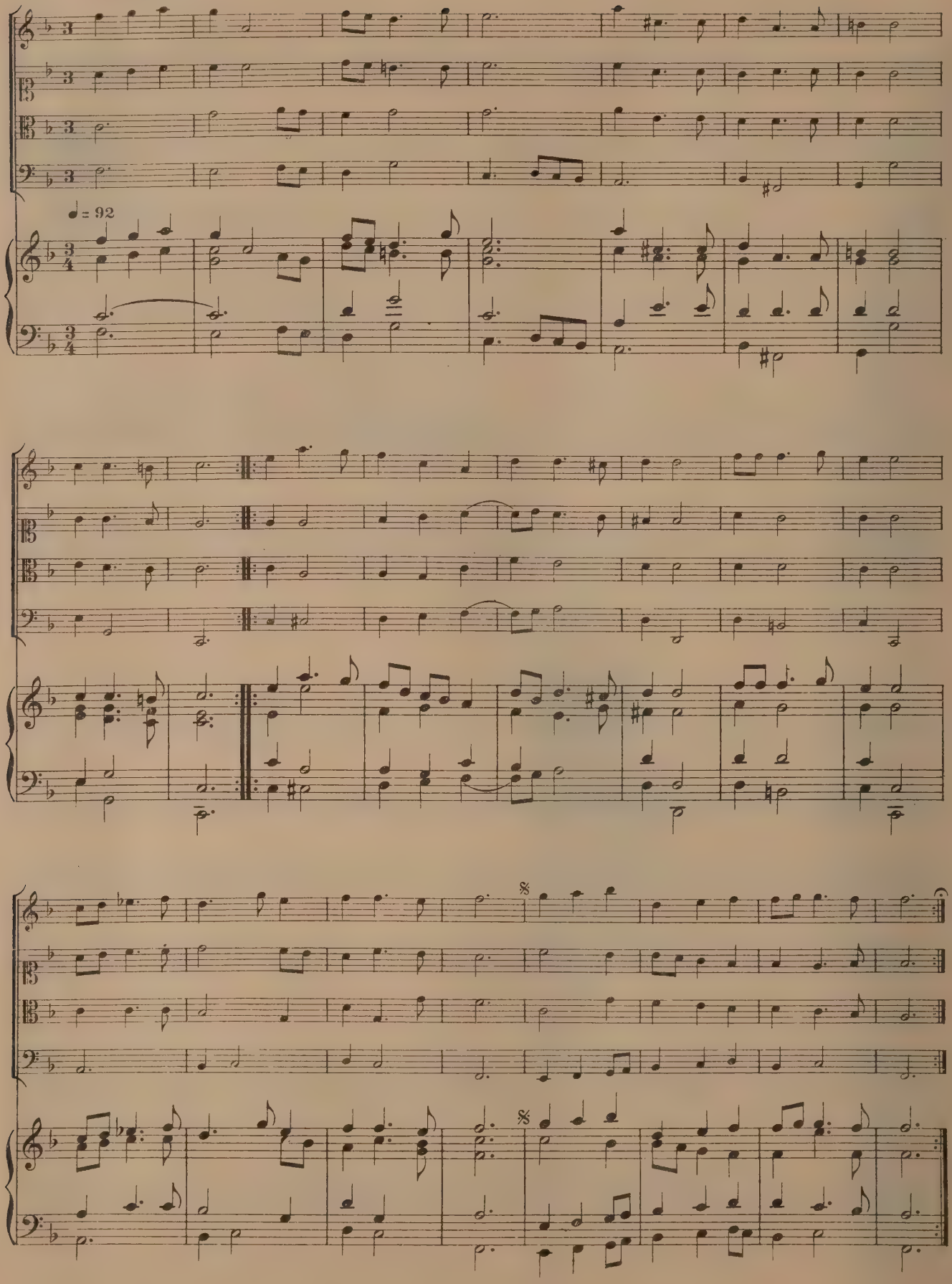
2. Courante.



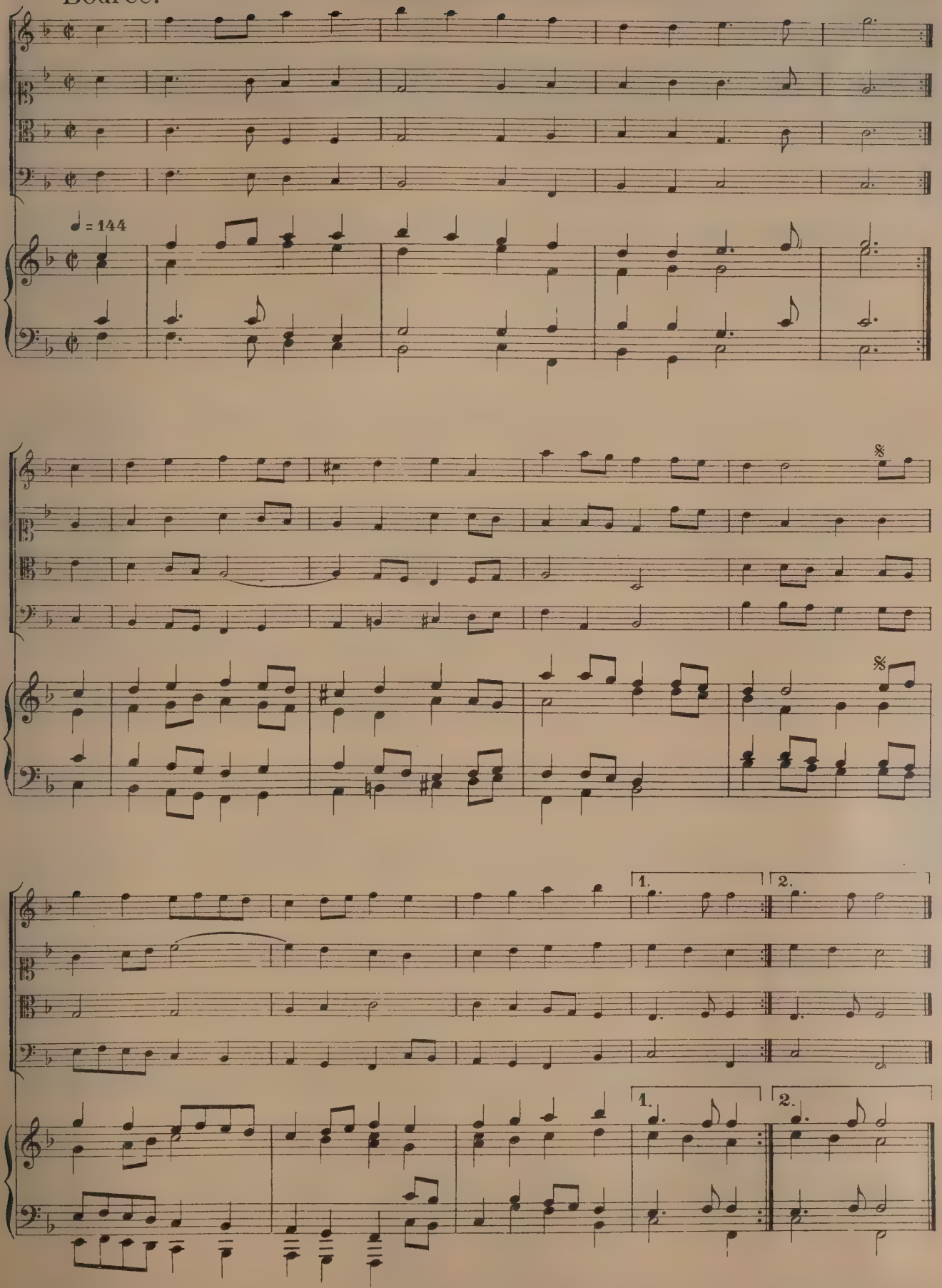
Sarabande.



Sarabande.

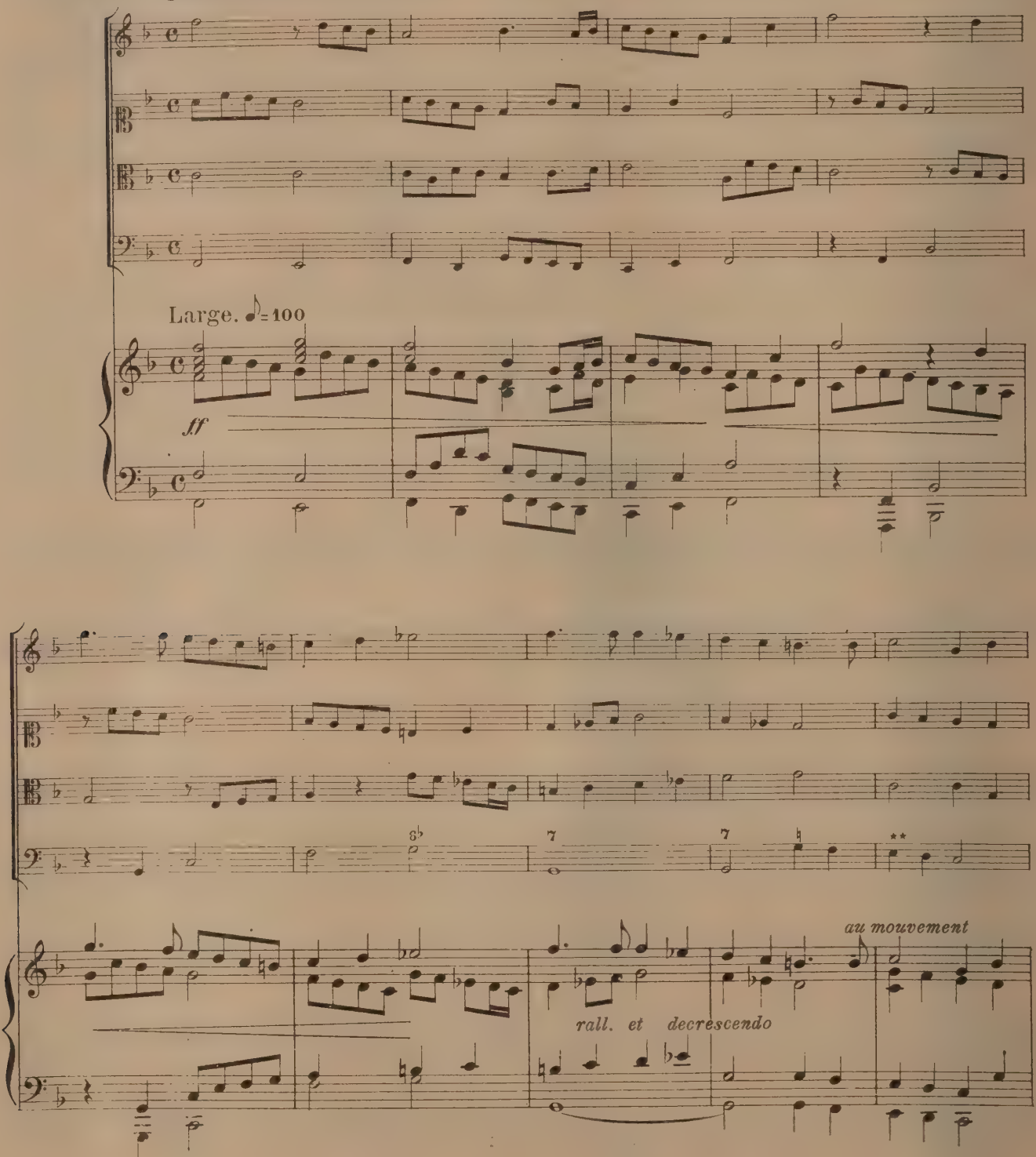


Bourée.

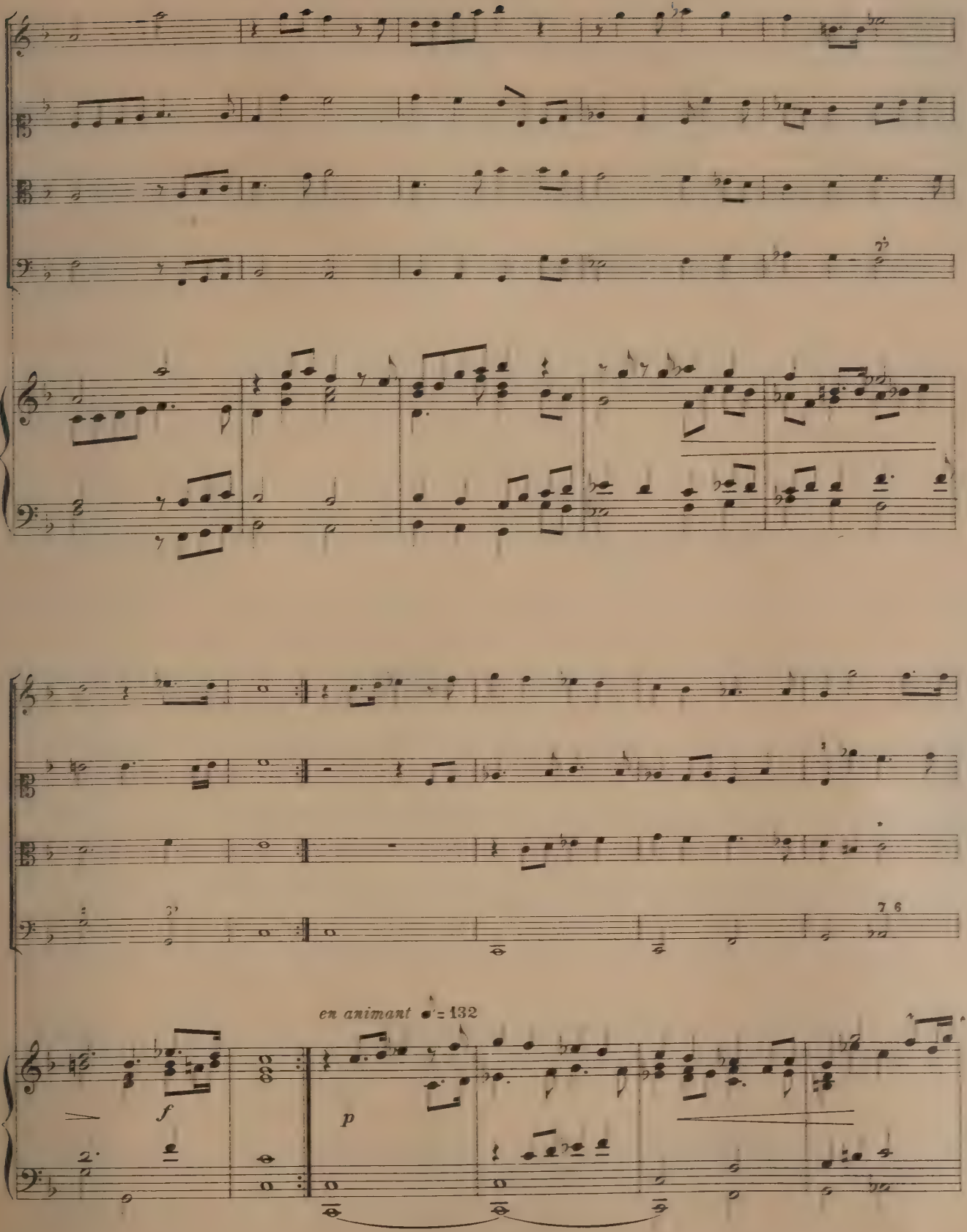


Suite XVII

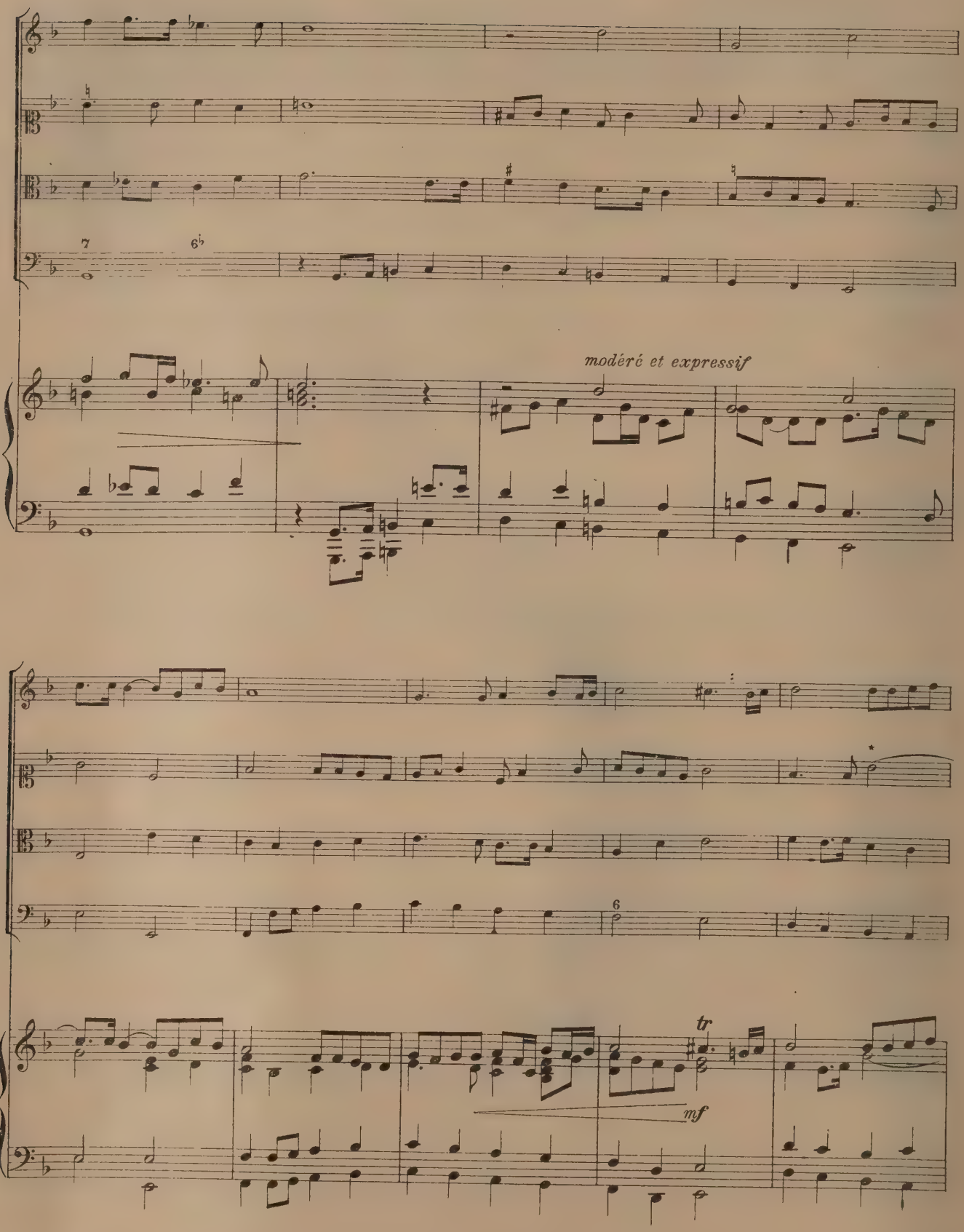
Ouverture de G. D.*



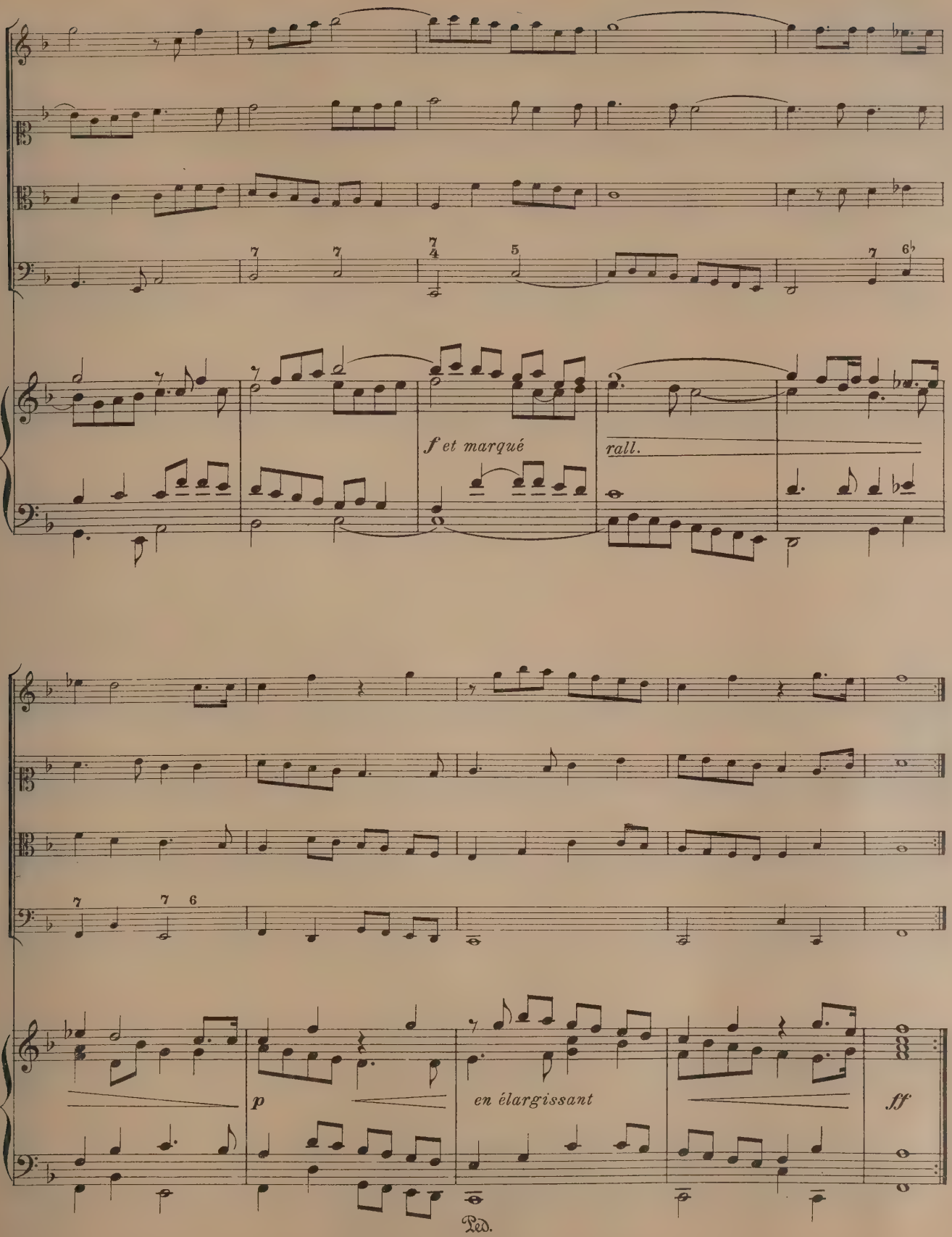
* Sans doute Guillaume Dumanoir.
** Manquent dans le texte.



* une noire dans le texte.

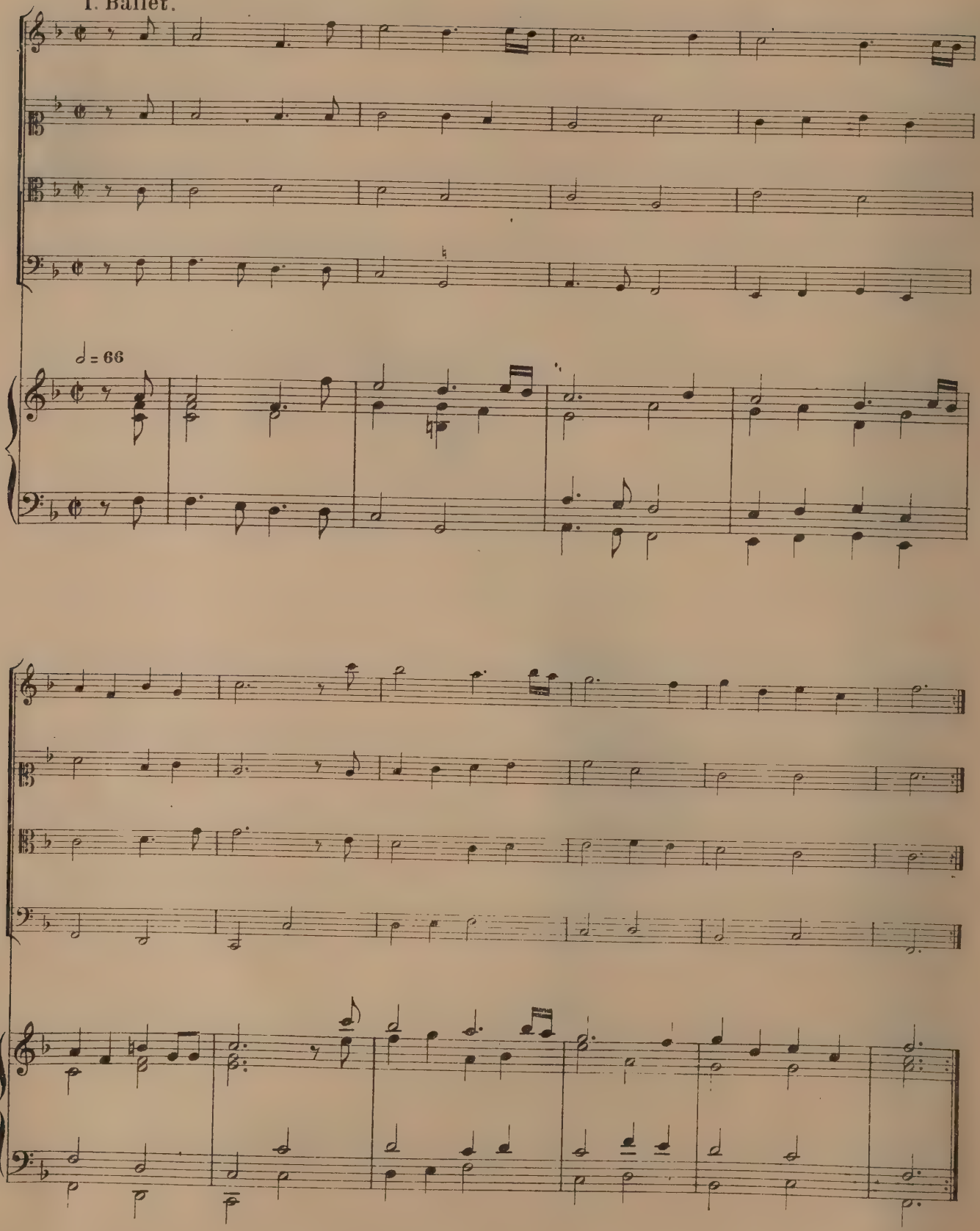


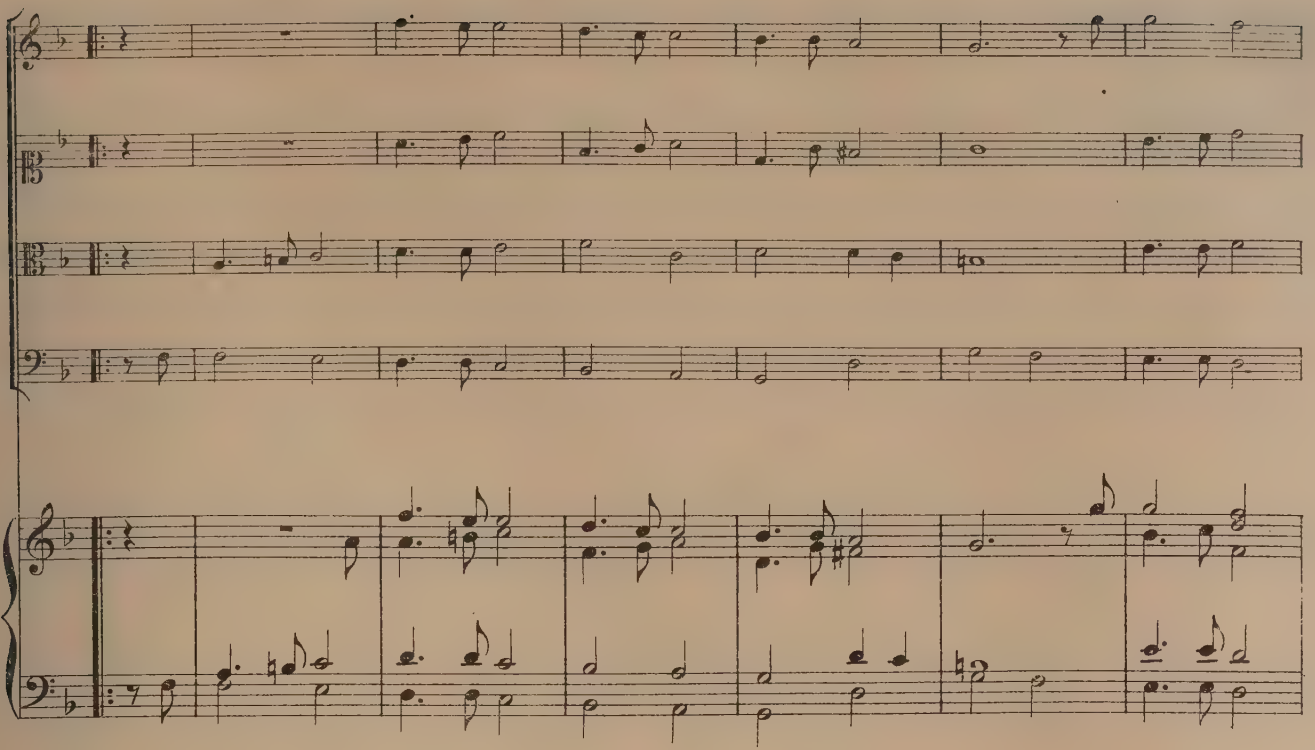
* Il y a ici un erreur de texte, et une ½ mesure de trop. Le copiste a sans doute été trompé par la similitude du mouvement mélodique des mesures 36-37.

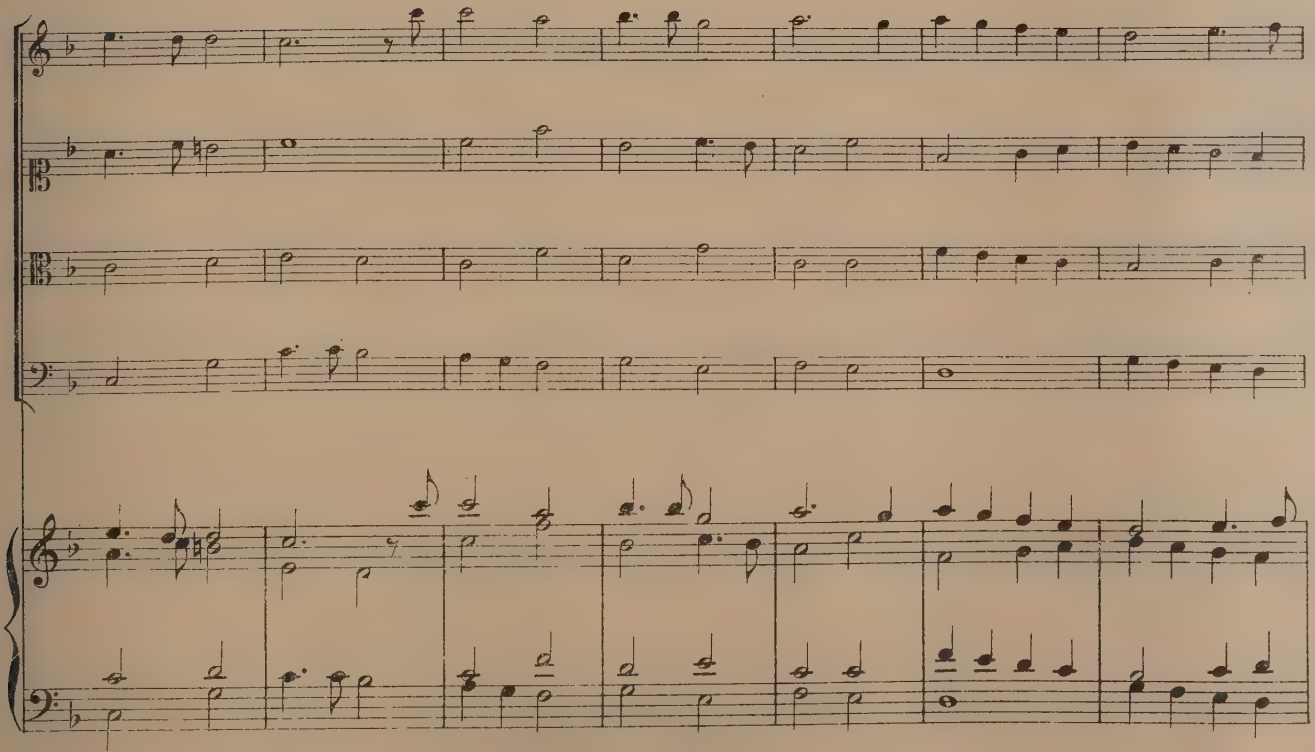

f et marqué
rall.
p
en élargissant
ff
Ped.

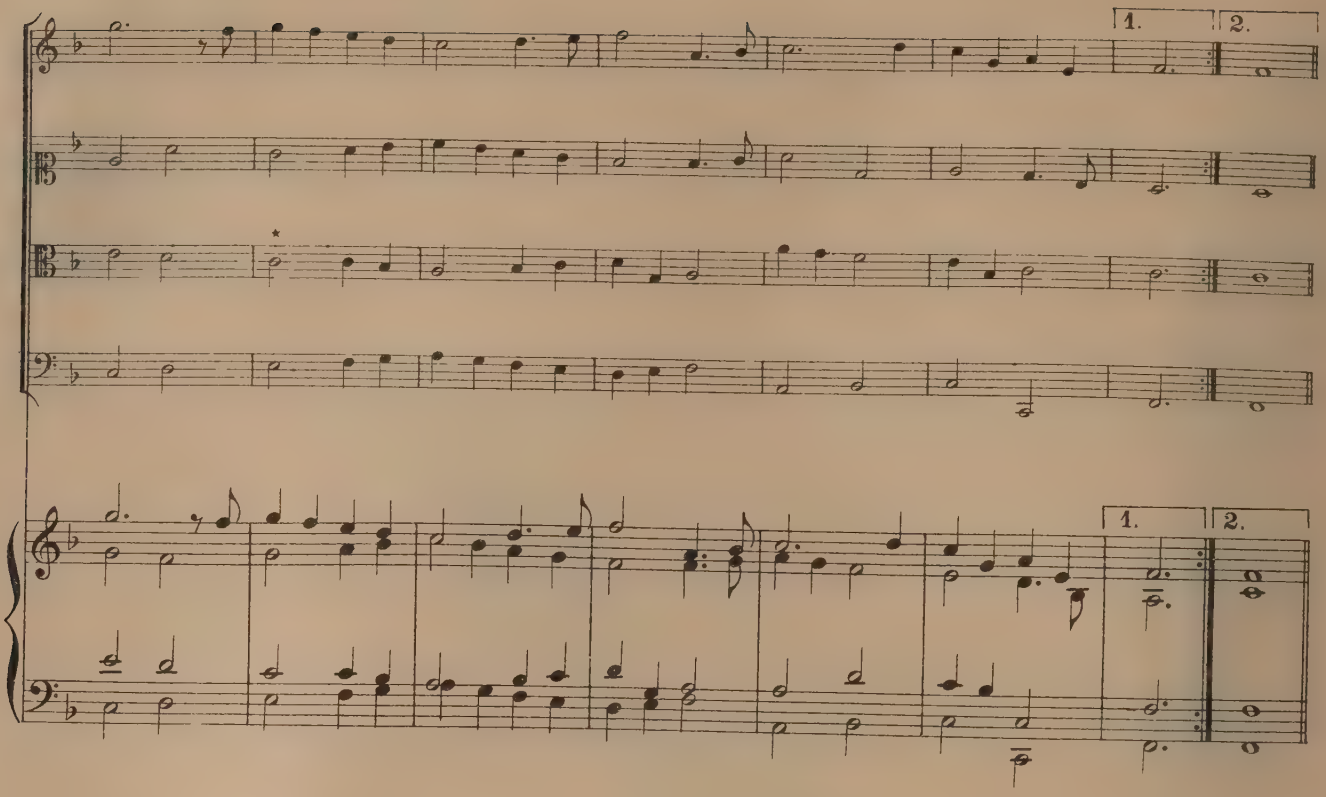
Ballet des Inconstans.

1. Ballet.

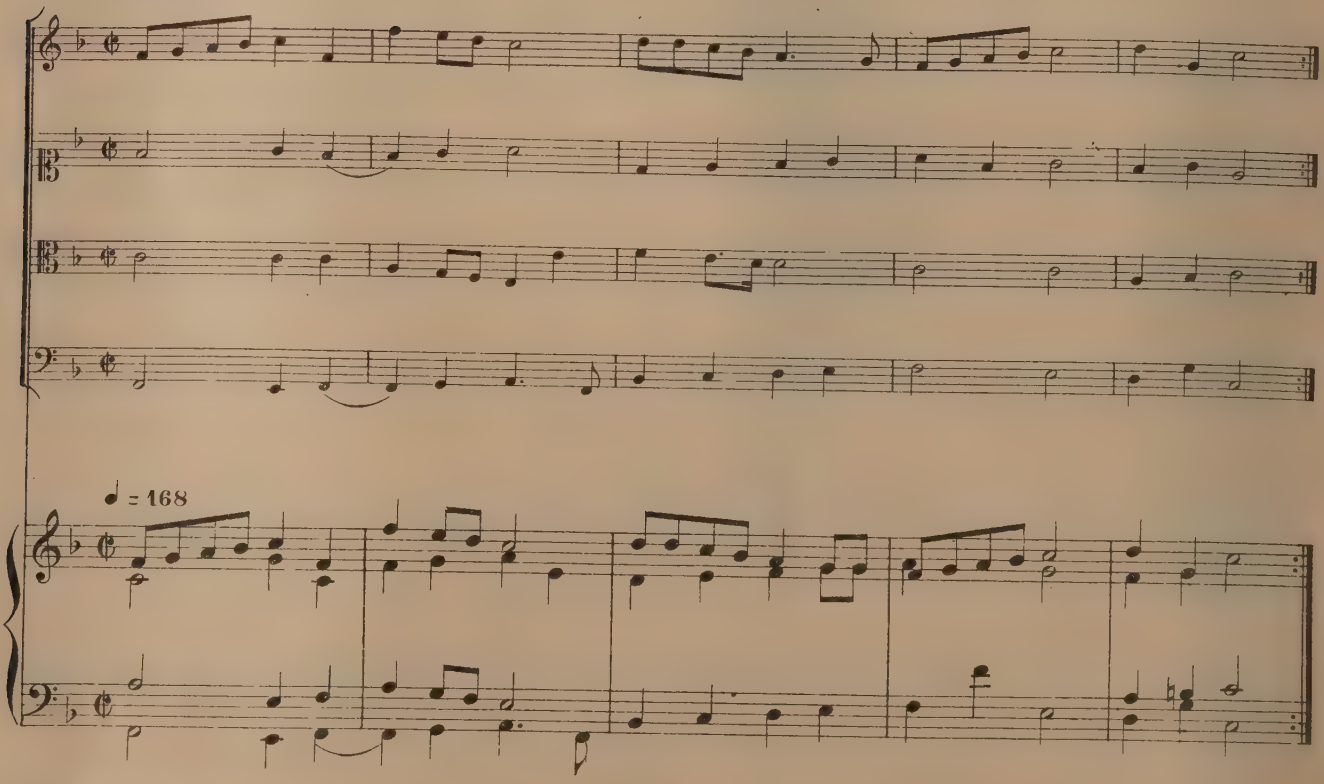




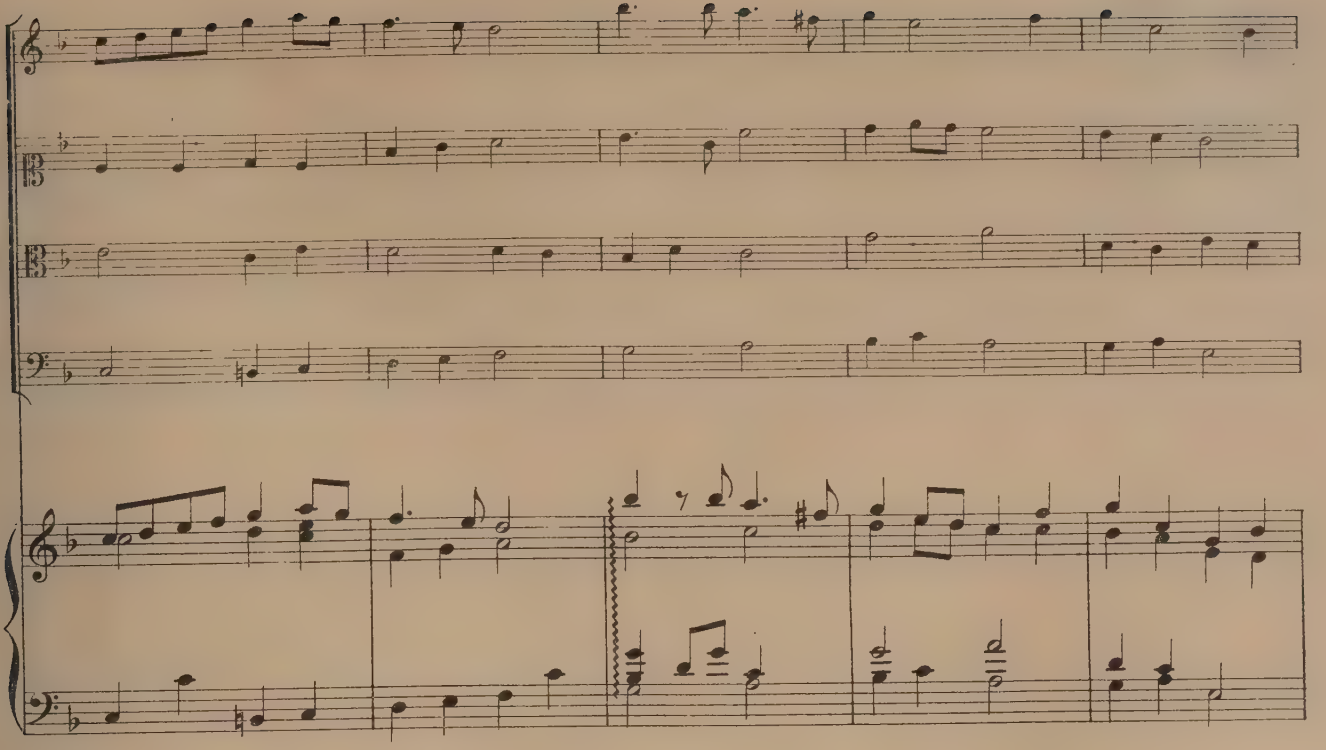


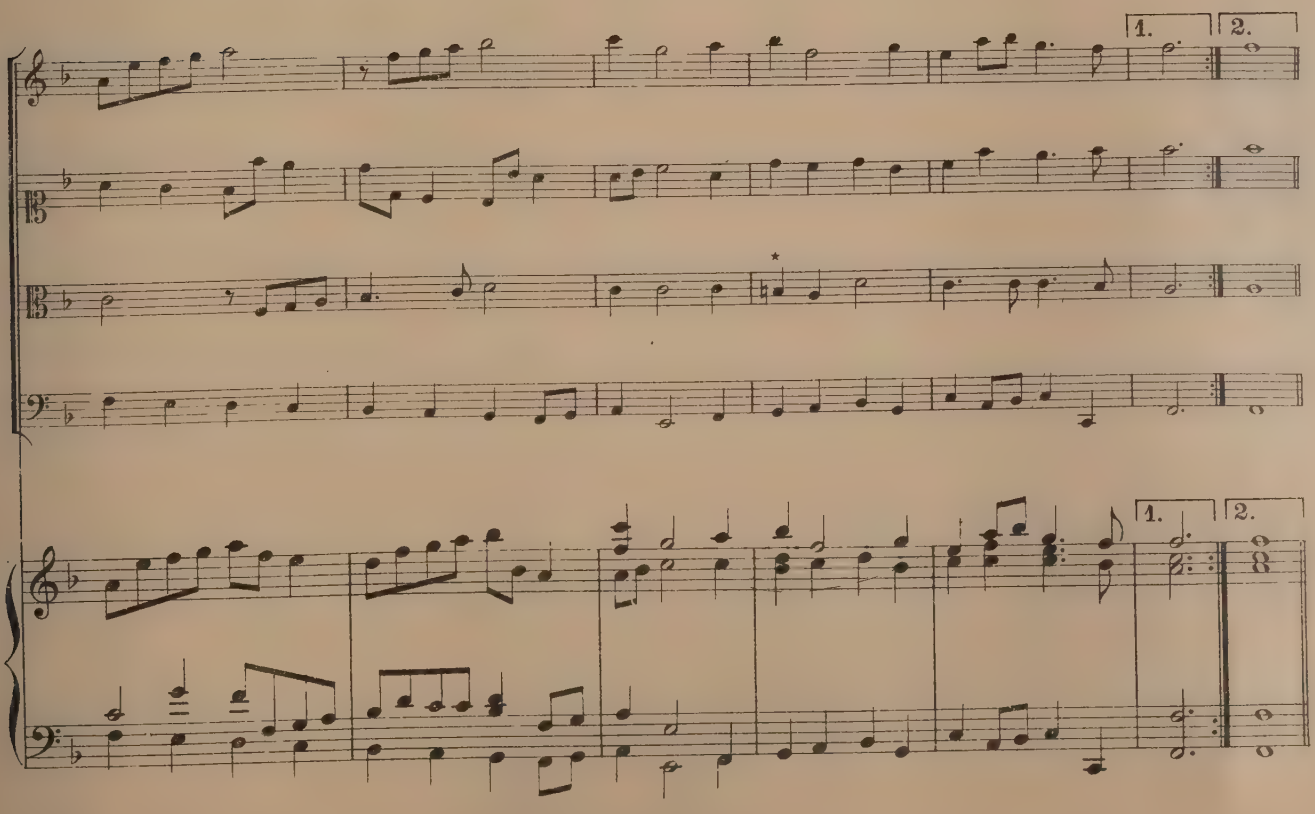


2. Ballet.



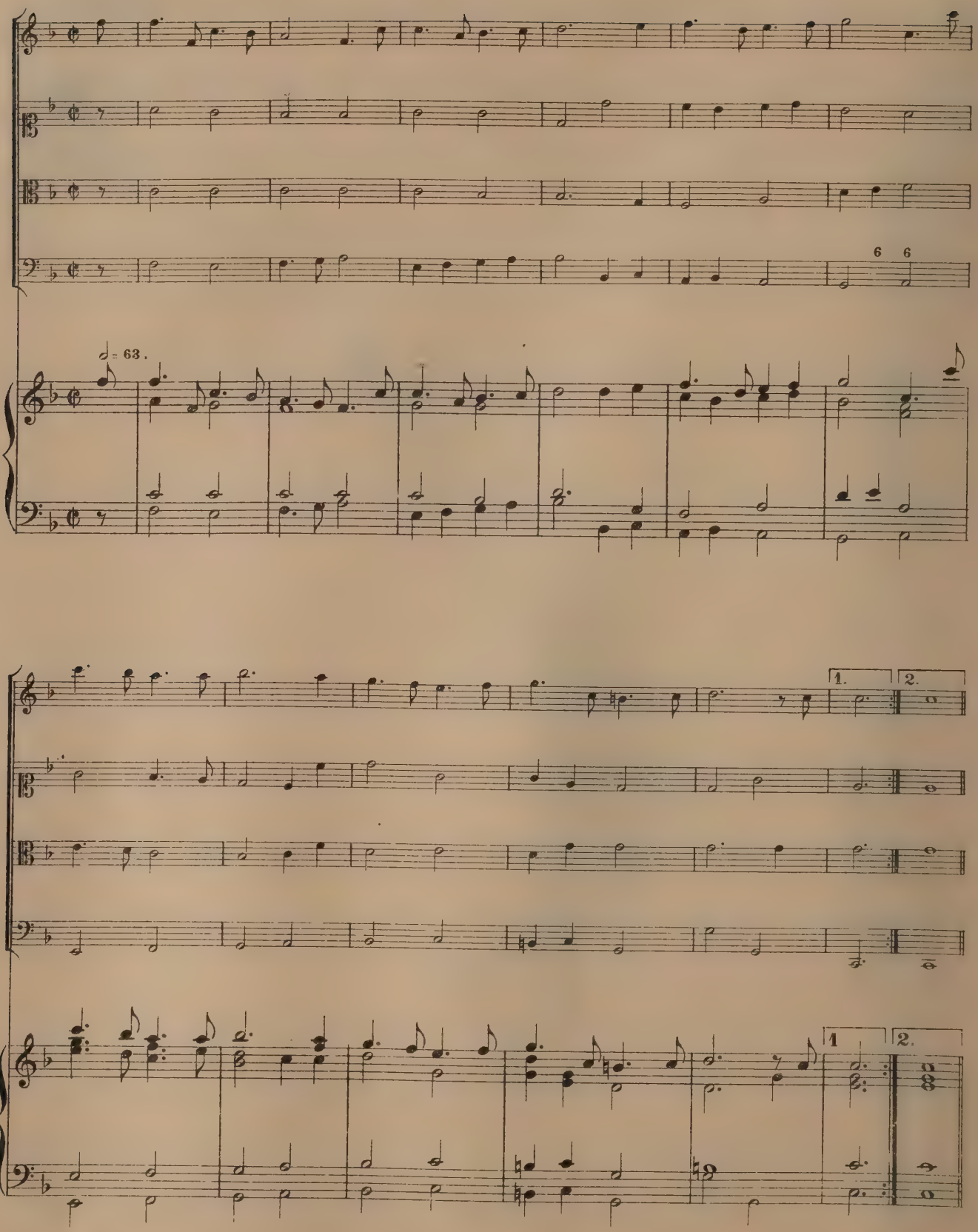
* mesure en double dans le texte

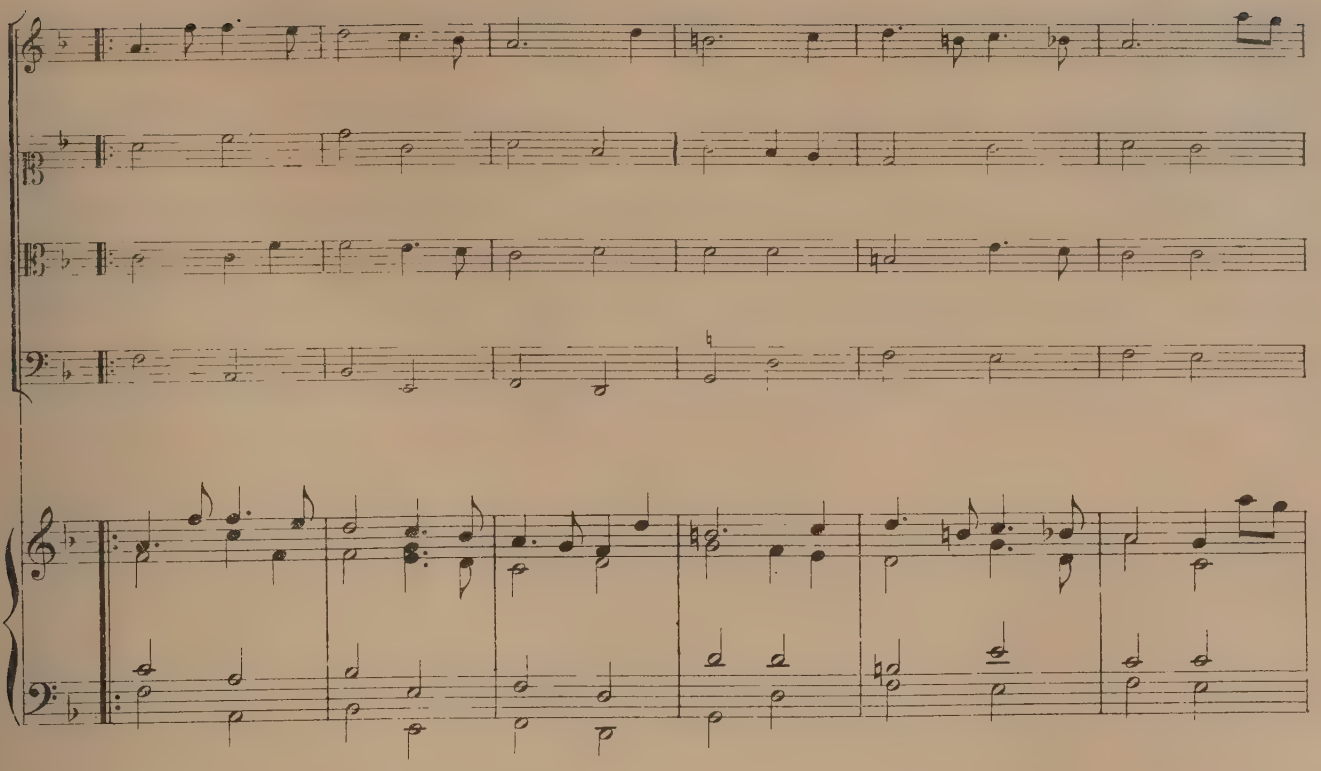


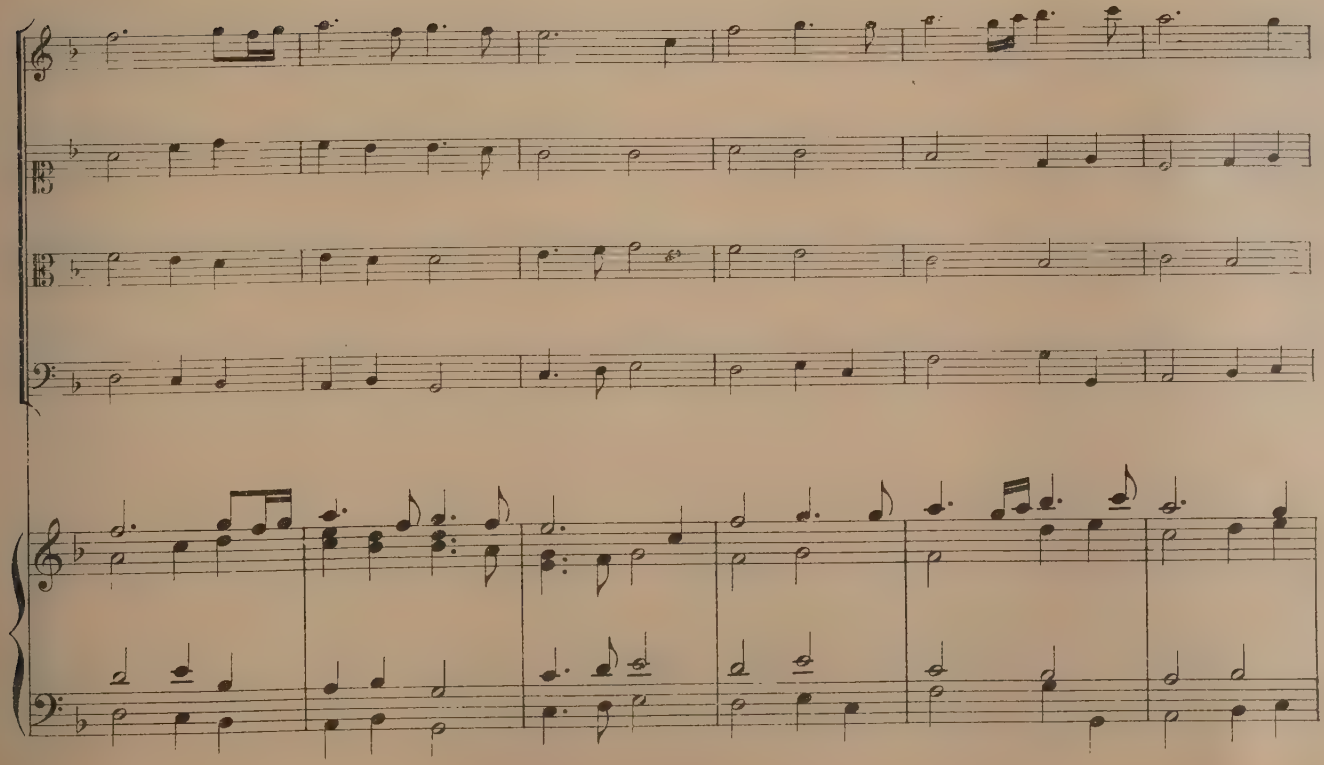


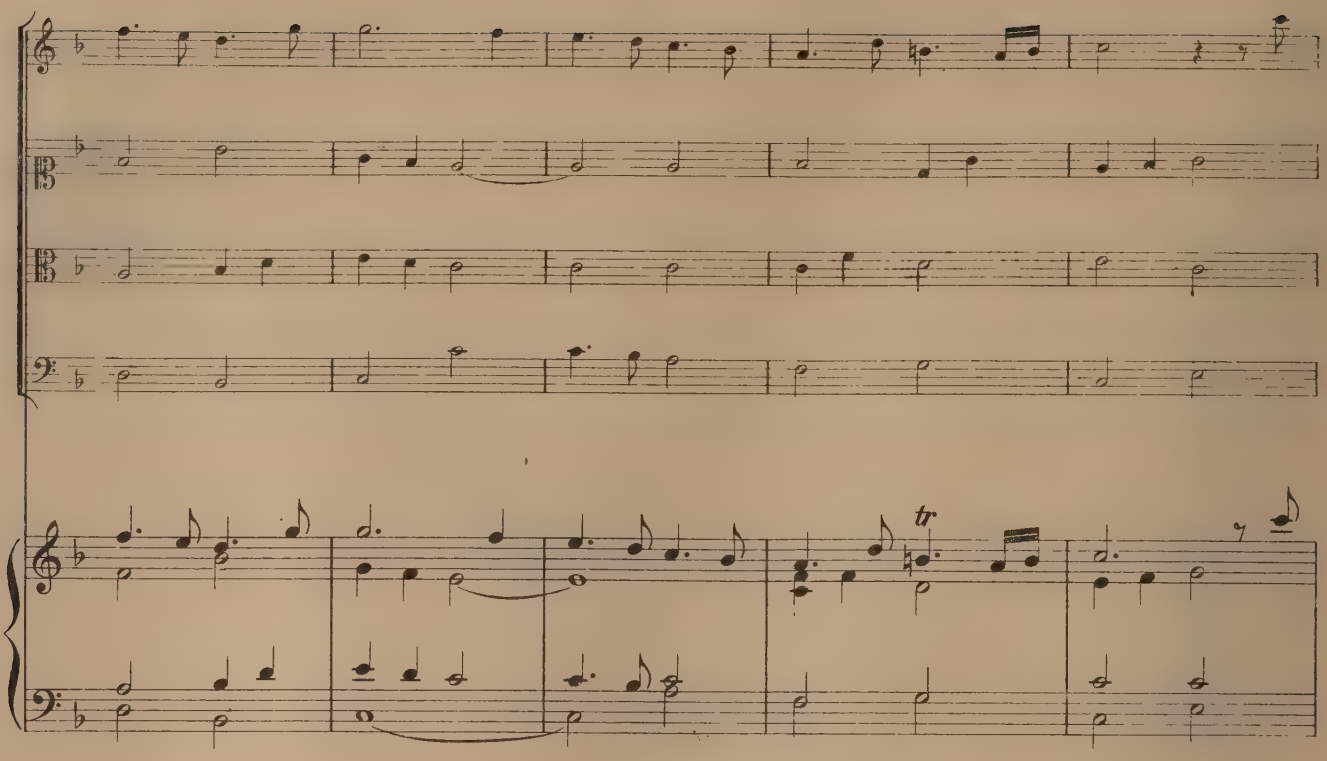
★ sic.

3. Ballet.





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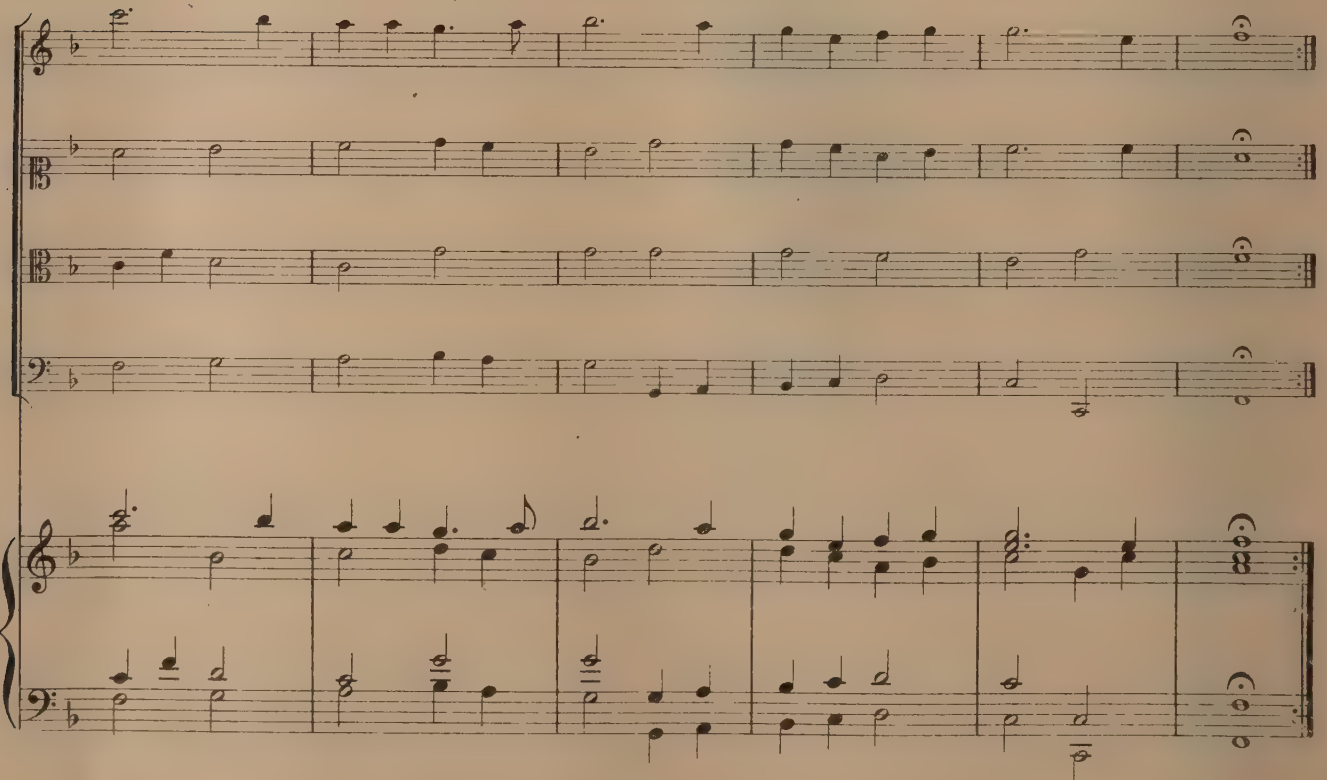
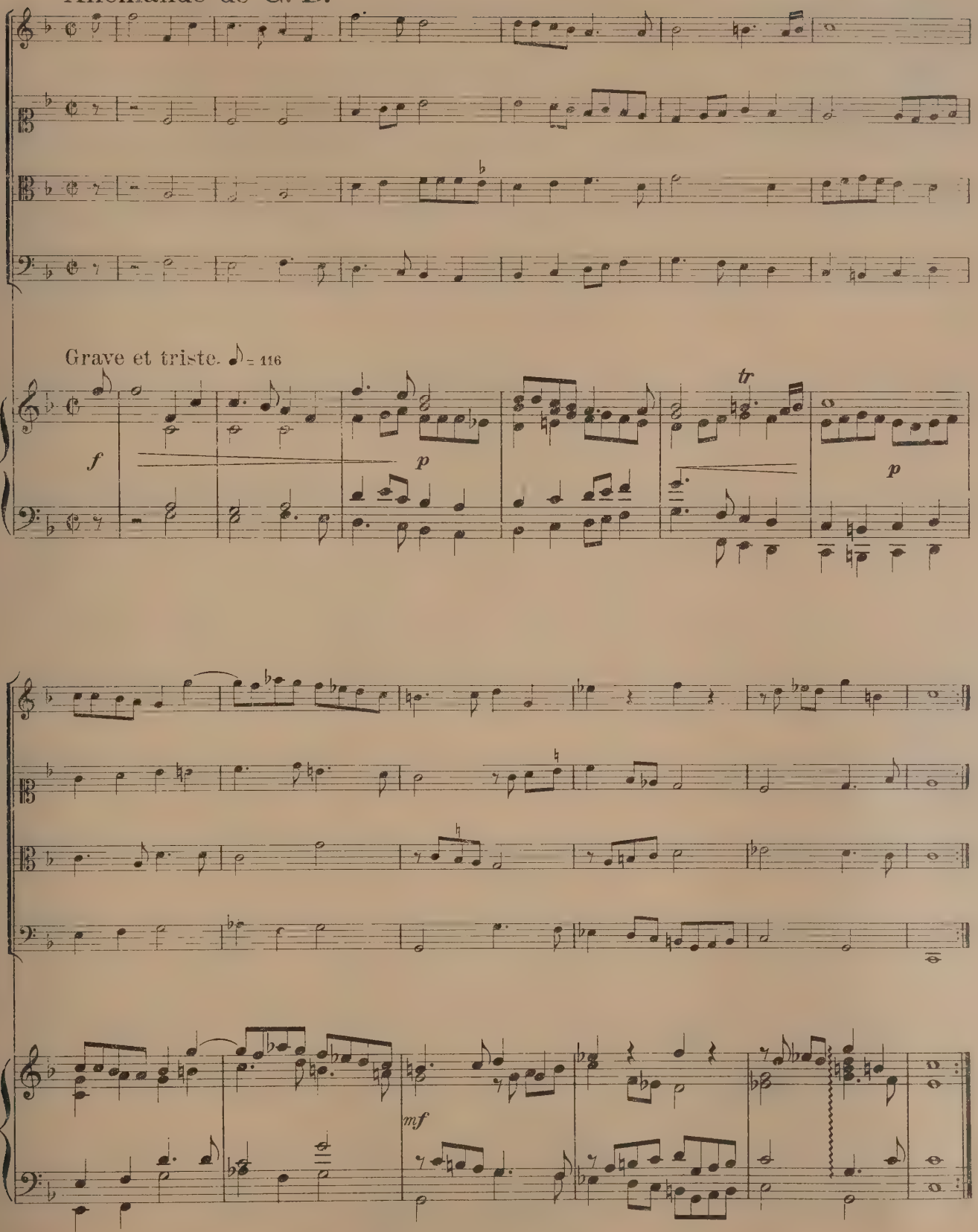
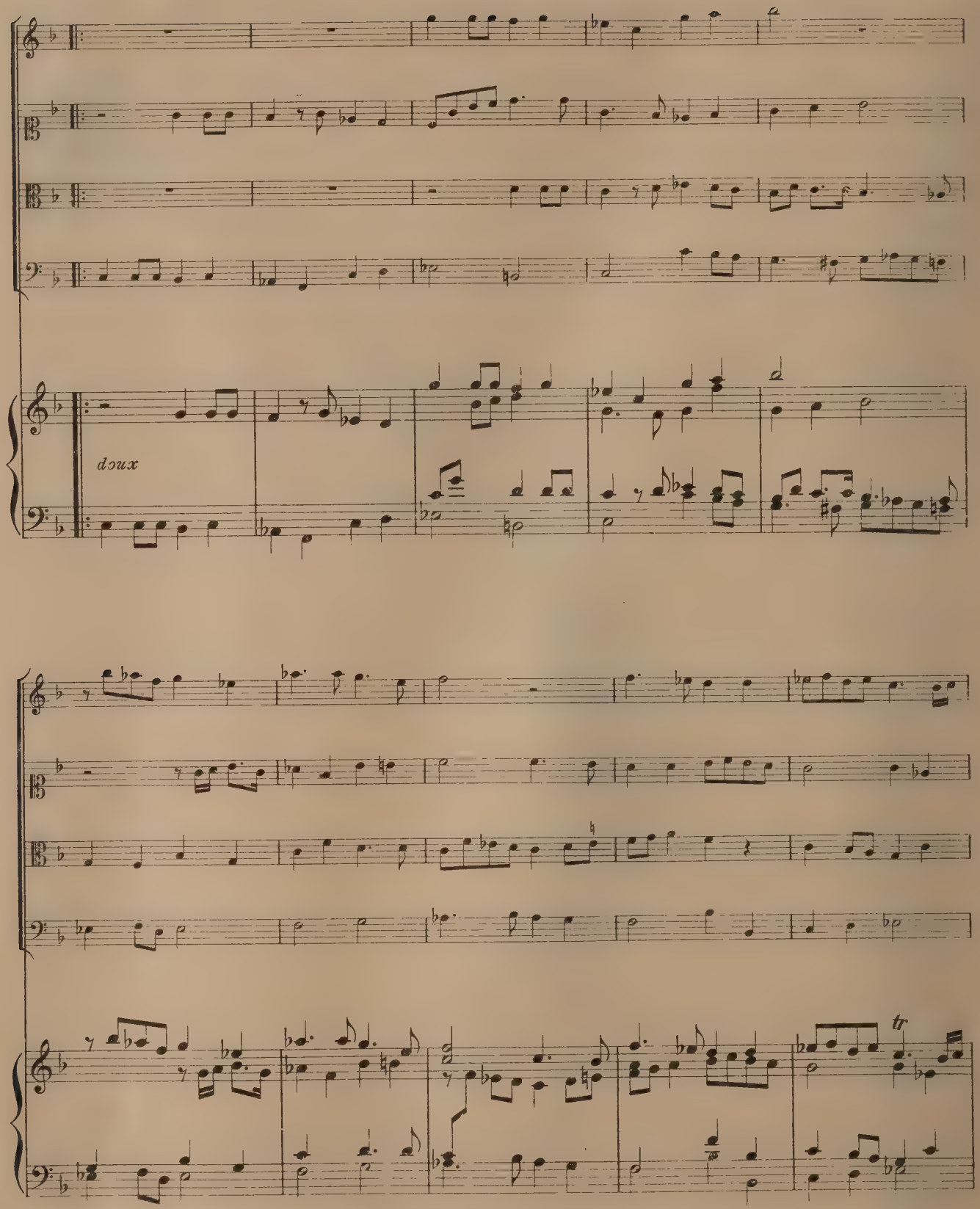
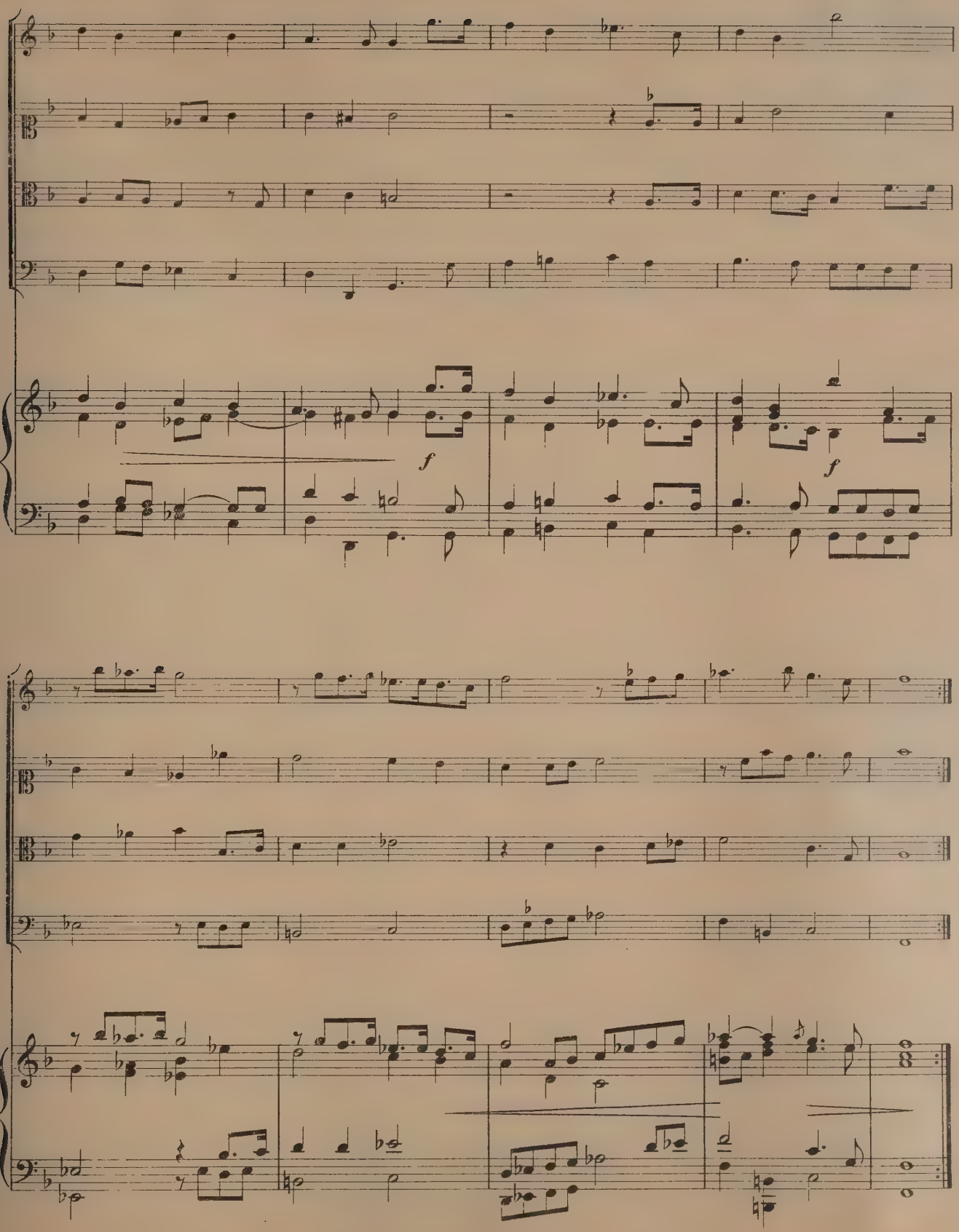


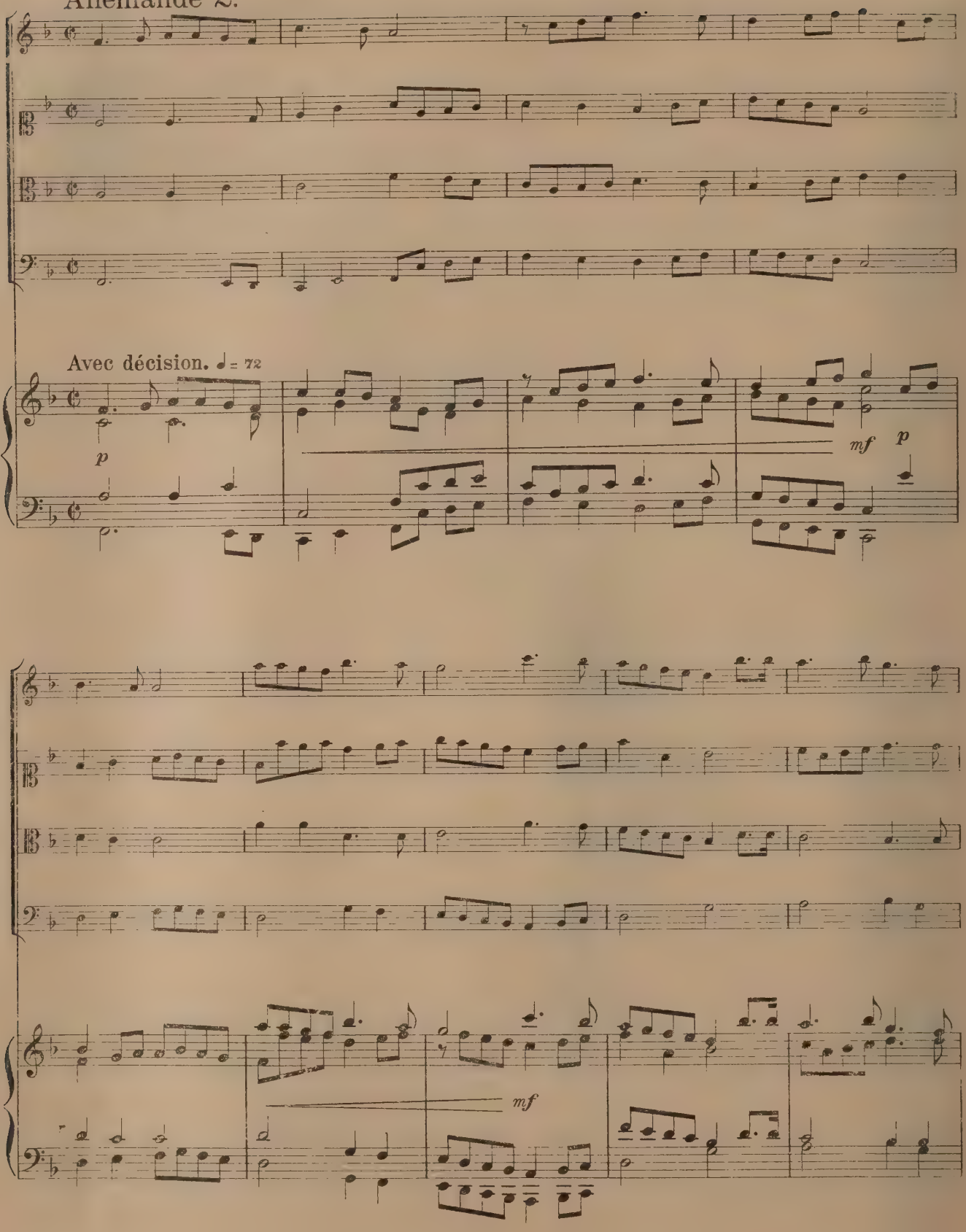
Allemande de G. D.

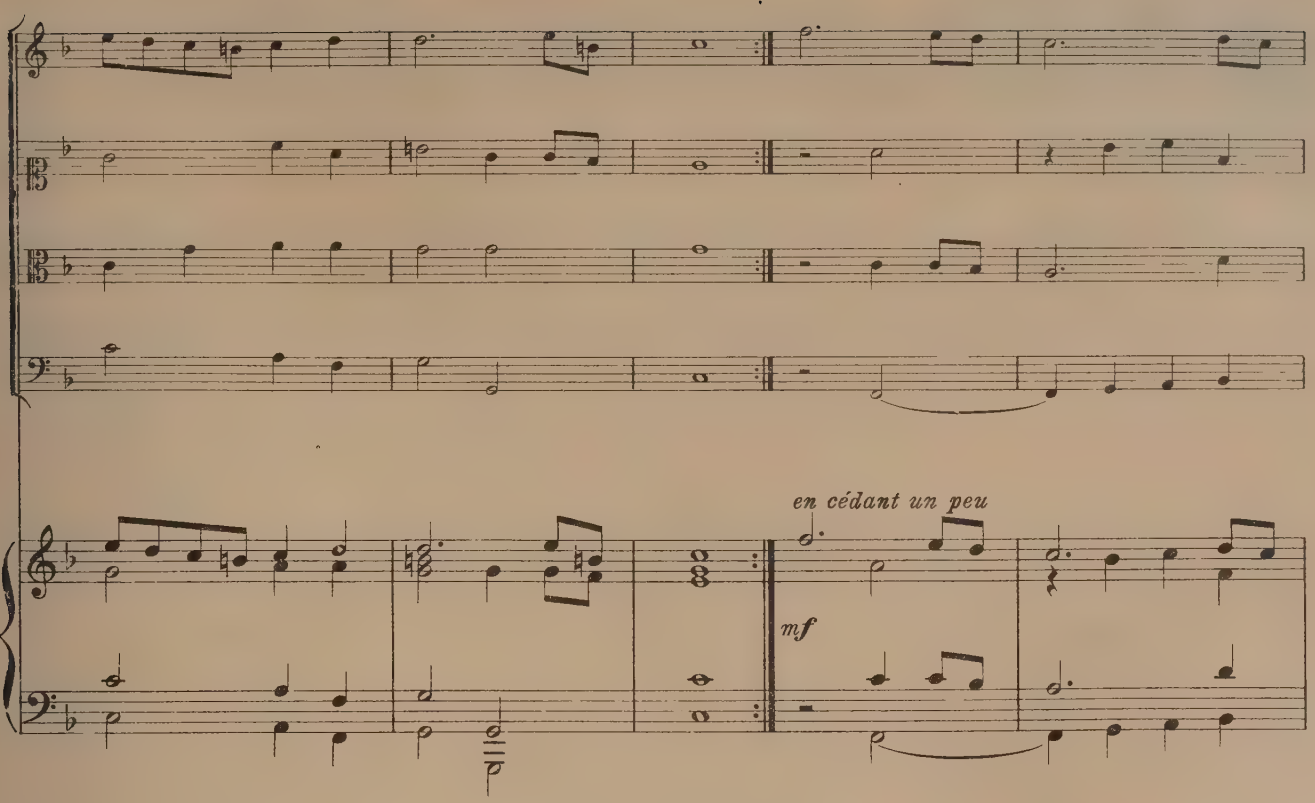


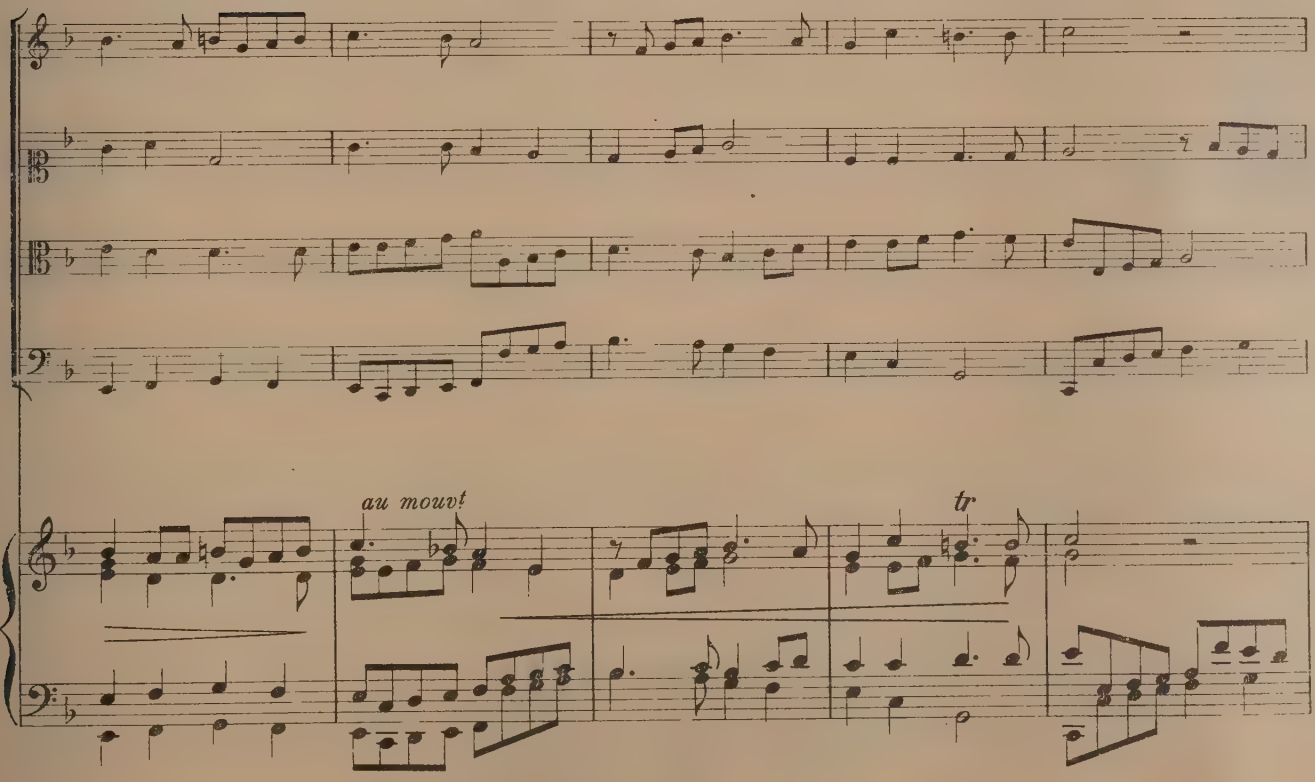

doux
tr

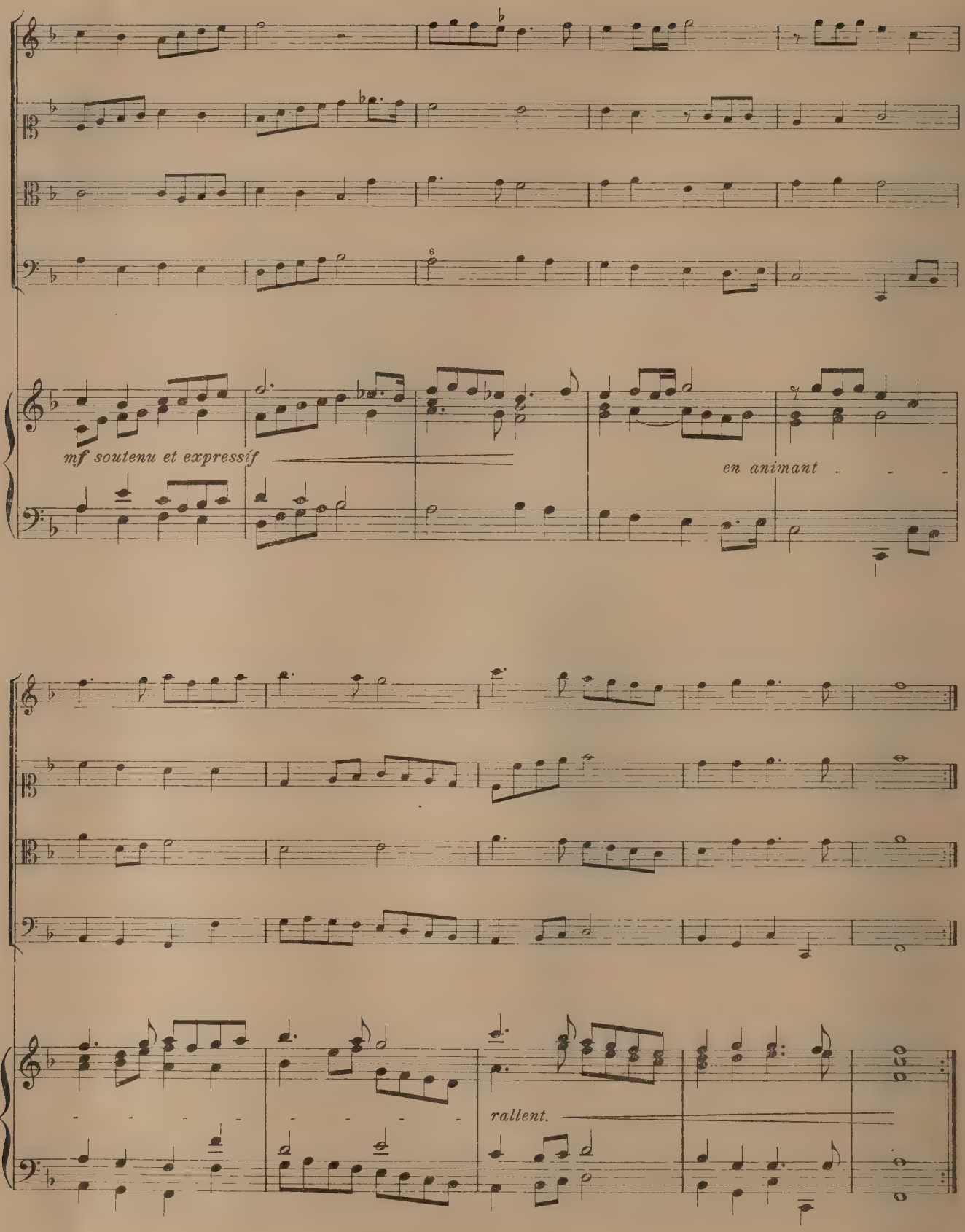

f
f

Allemande 2.




en cédant un peu
mf

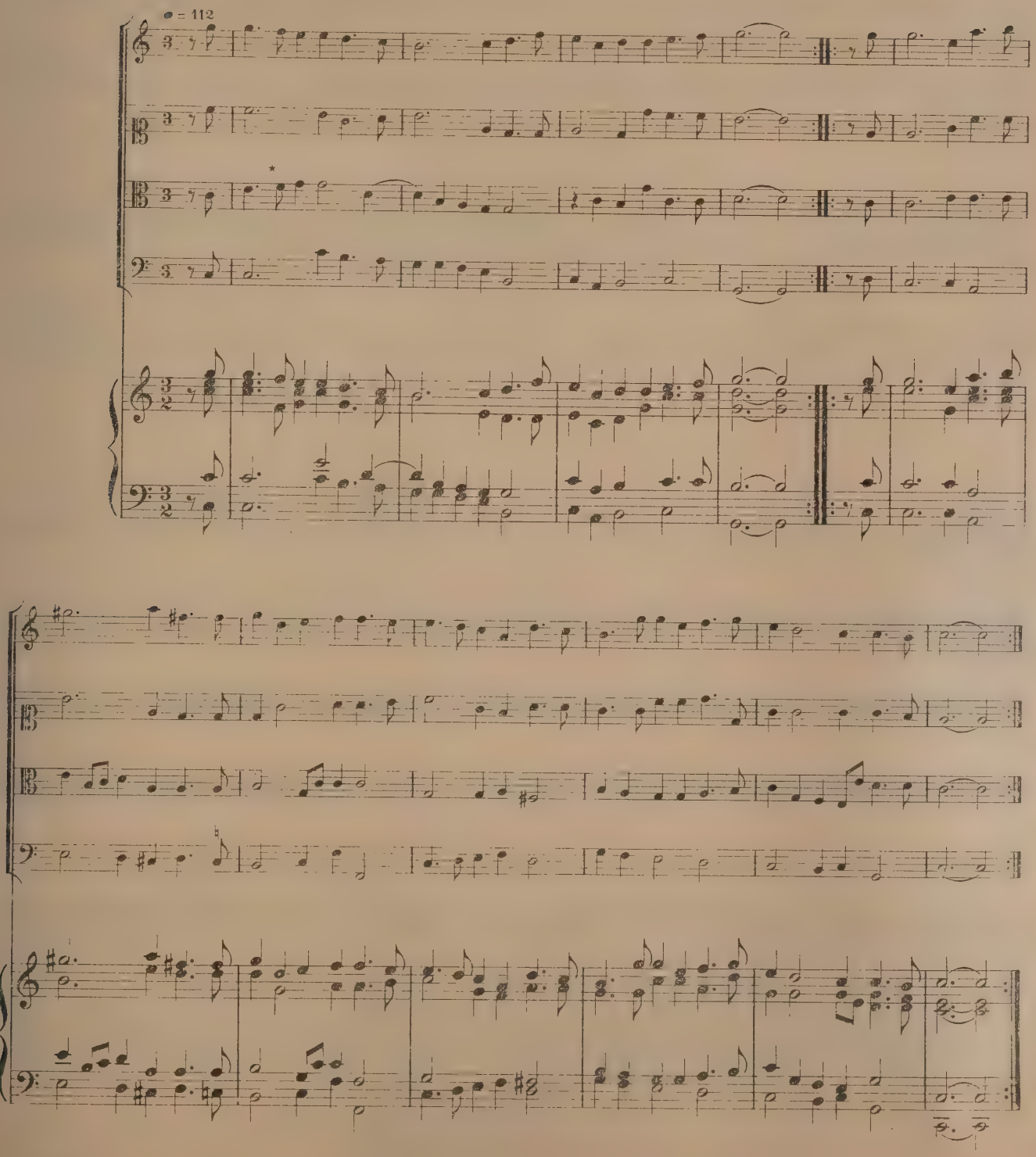

au mouvt
tr


mf soutenu et expressif
en animant
rallent.

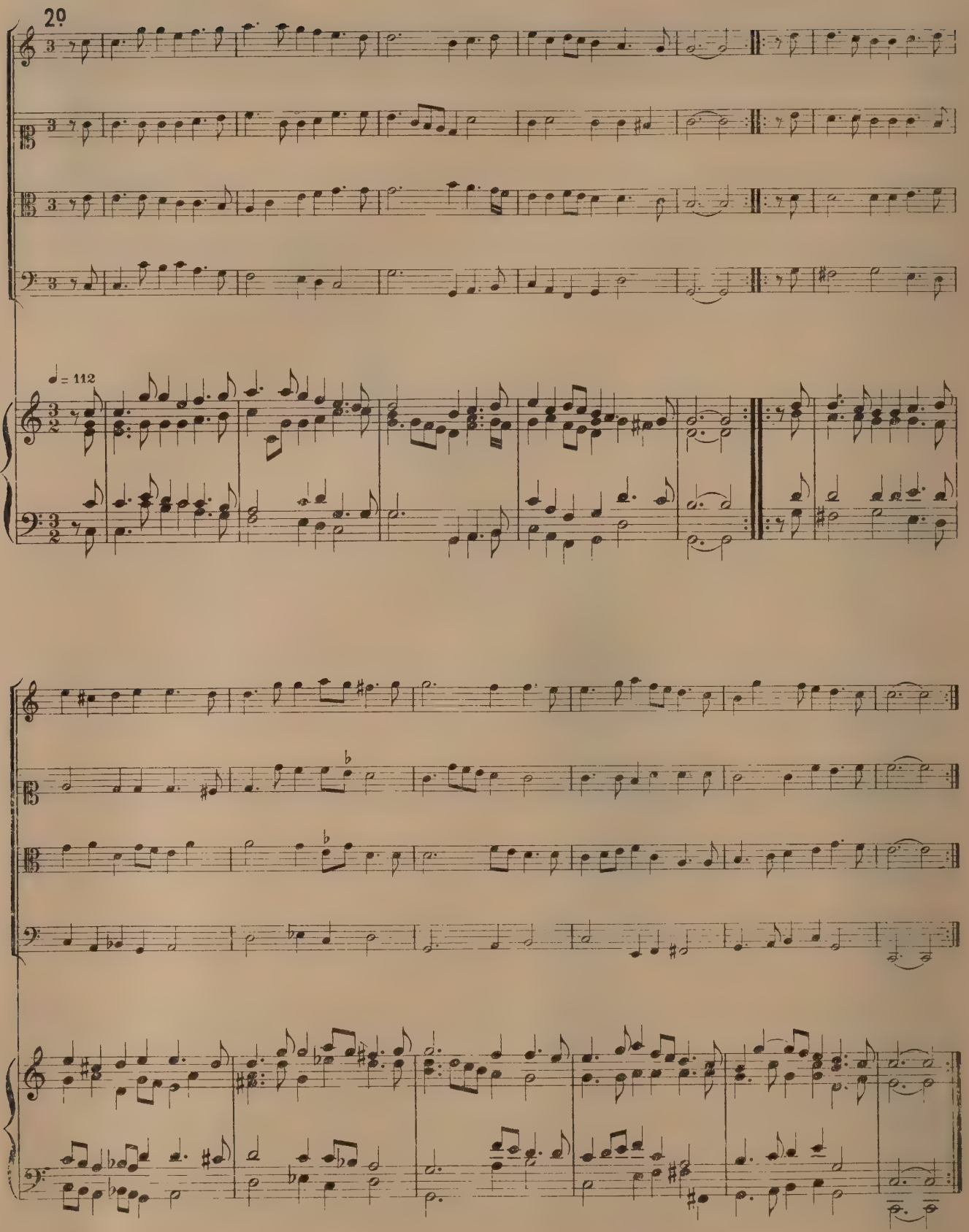
Suite XVIII

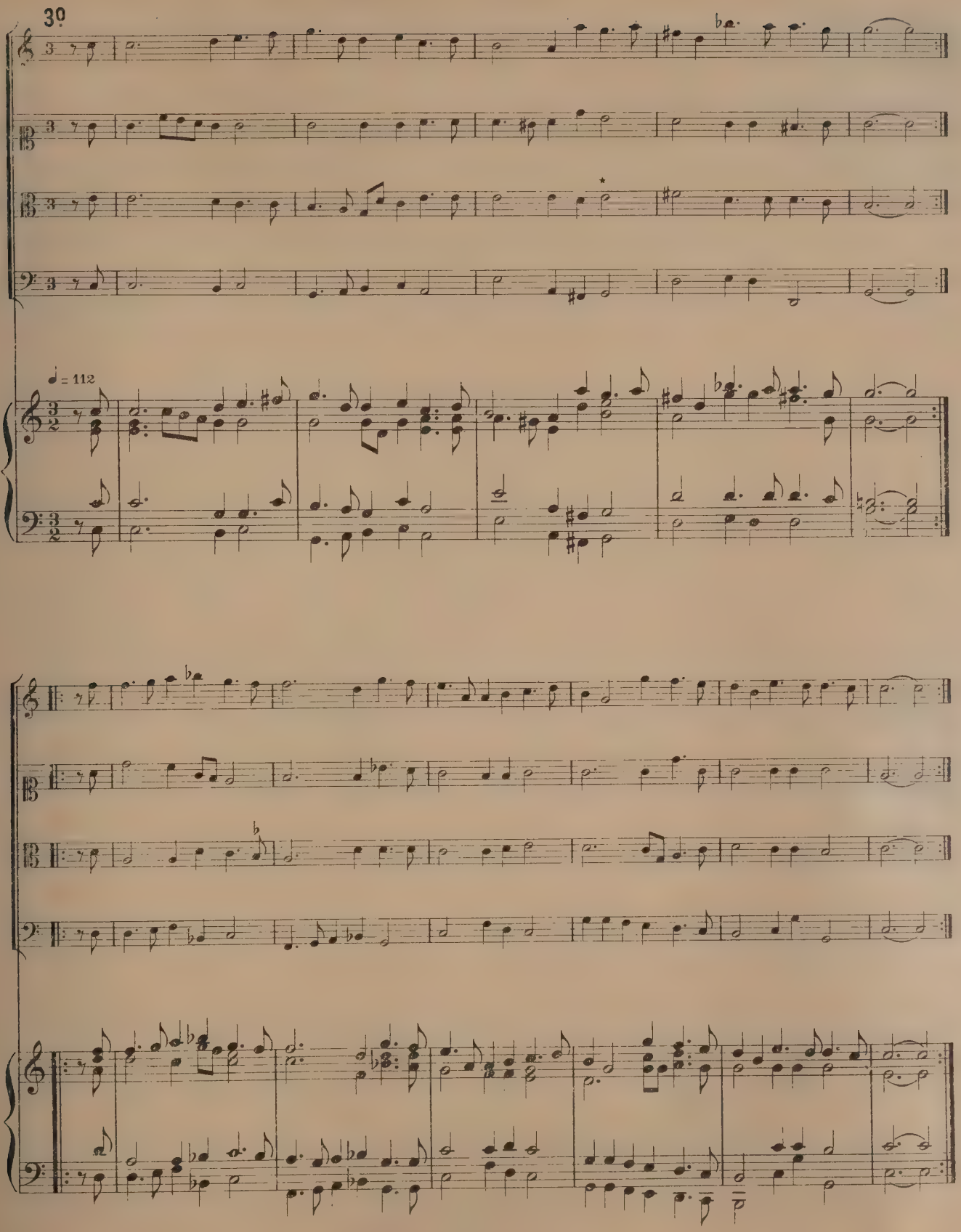
Courantes nouvelles de l'année 1658.

1º



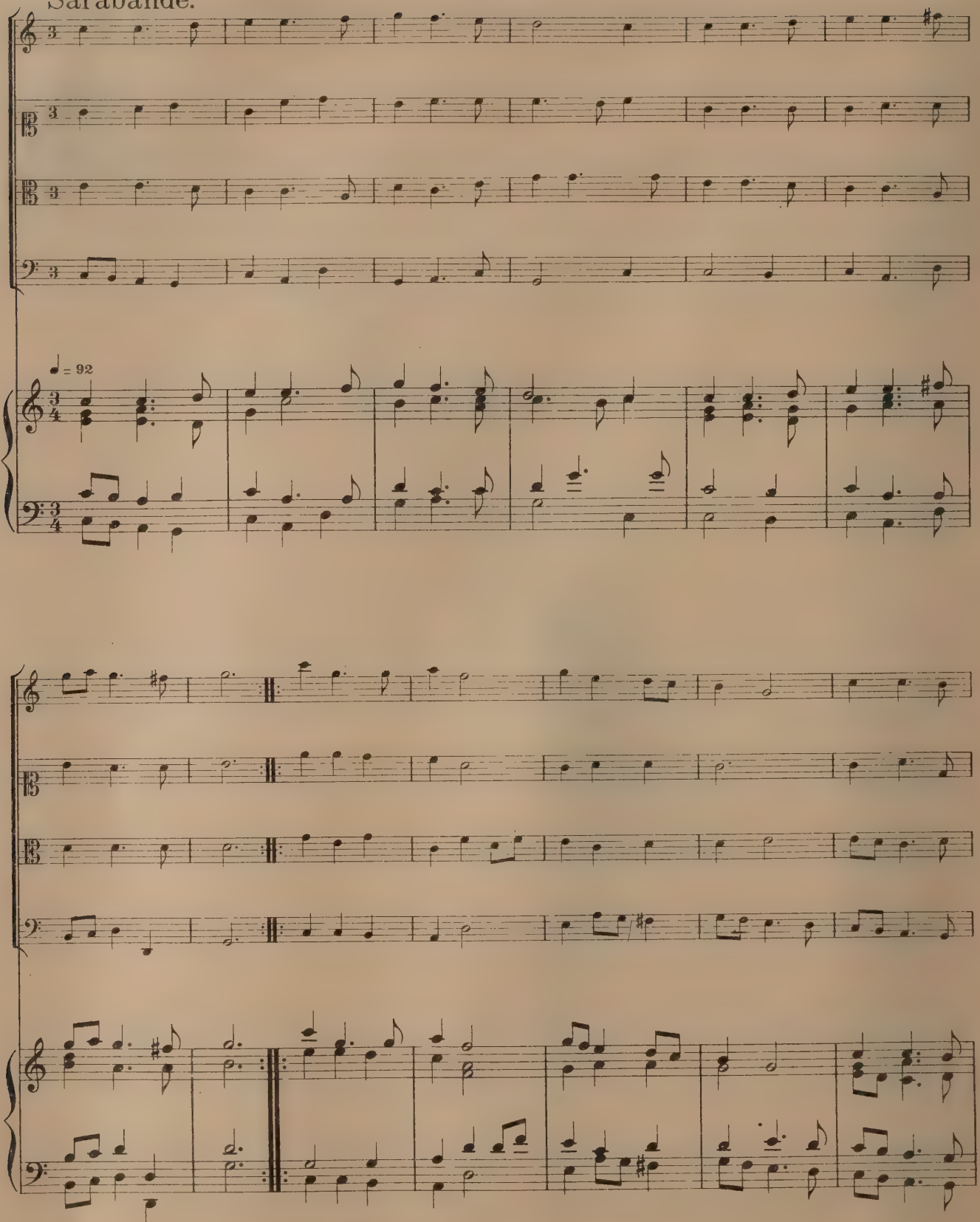
* texte fa♯

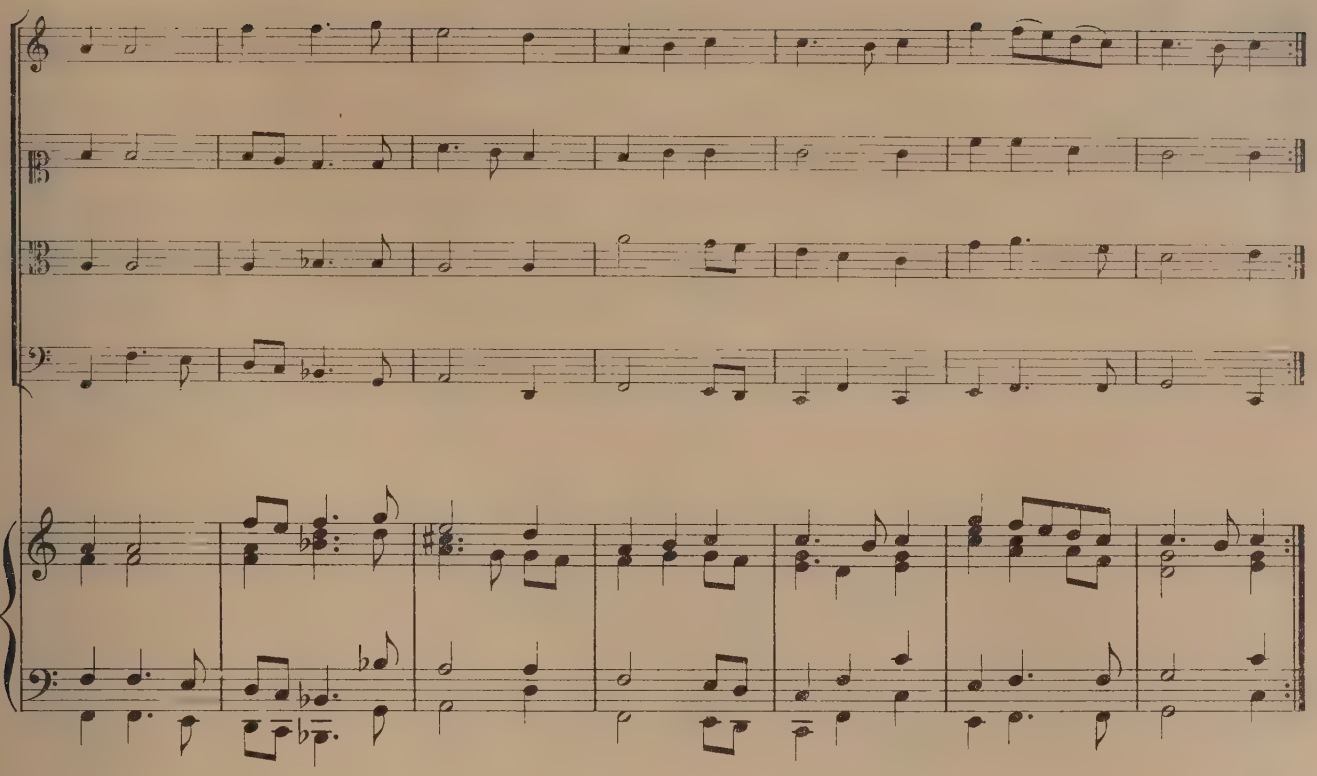

2º
♩= 112



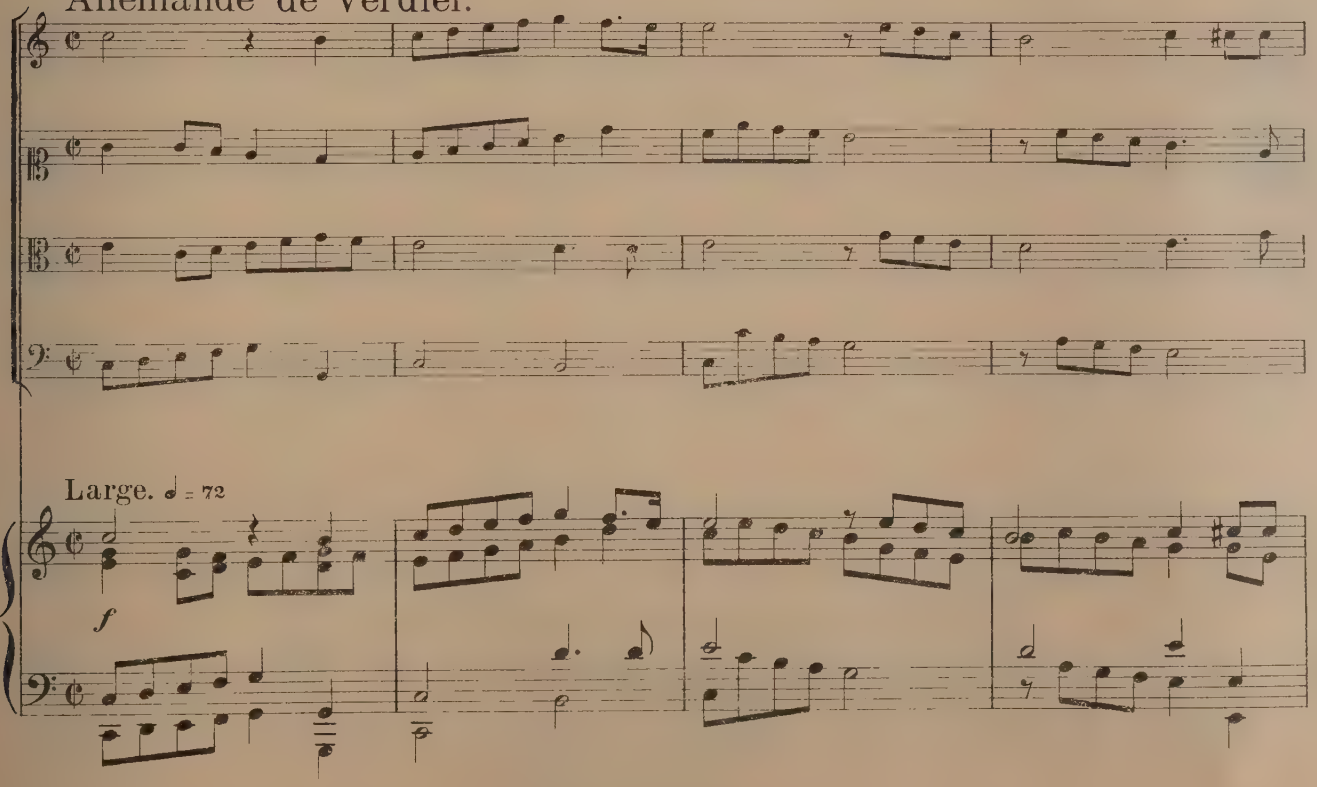
* Texte: une noire.

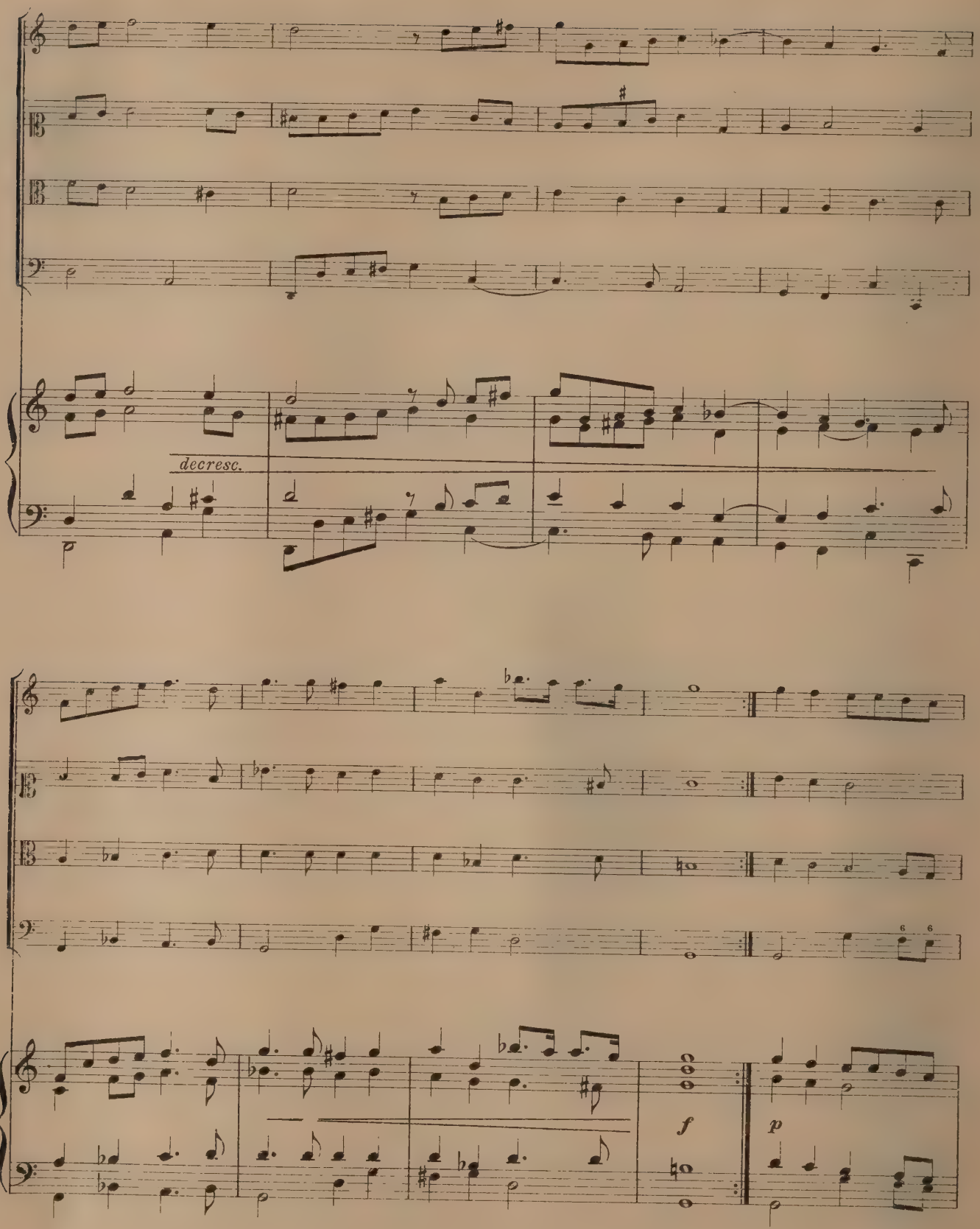
Sarabande.

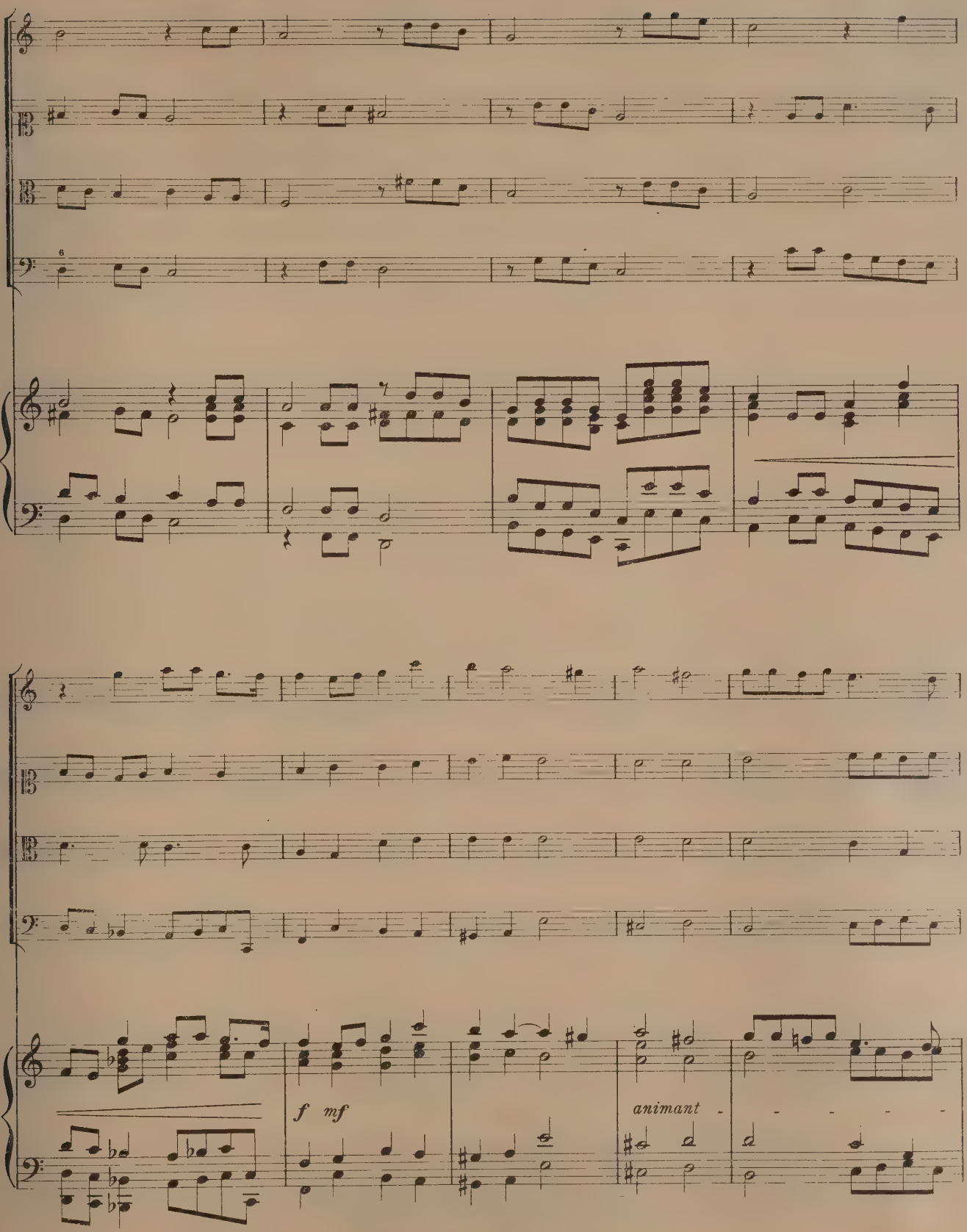


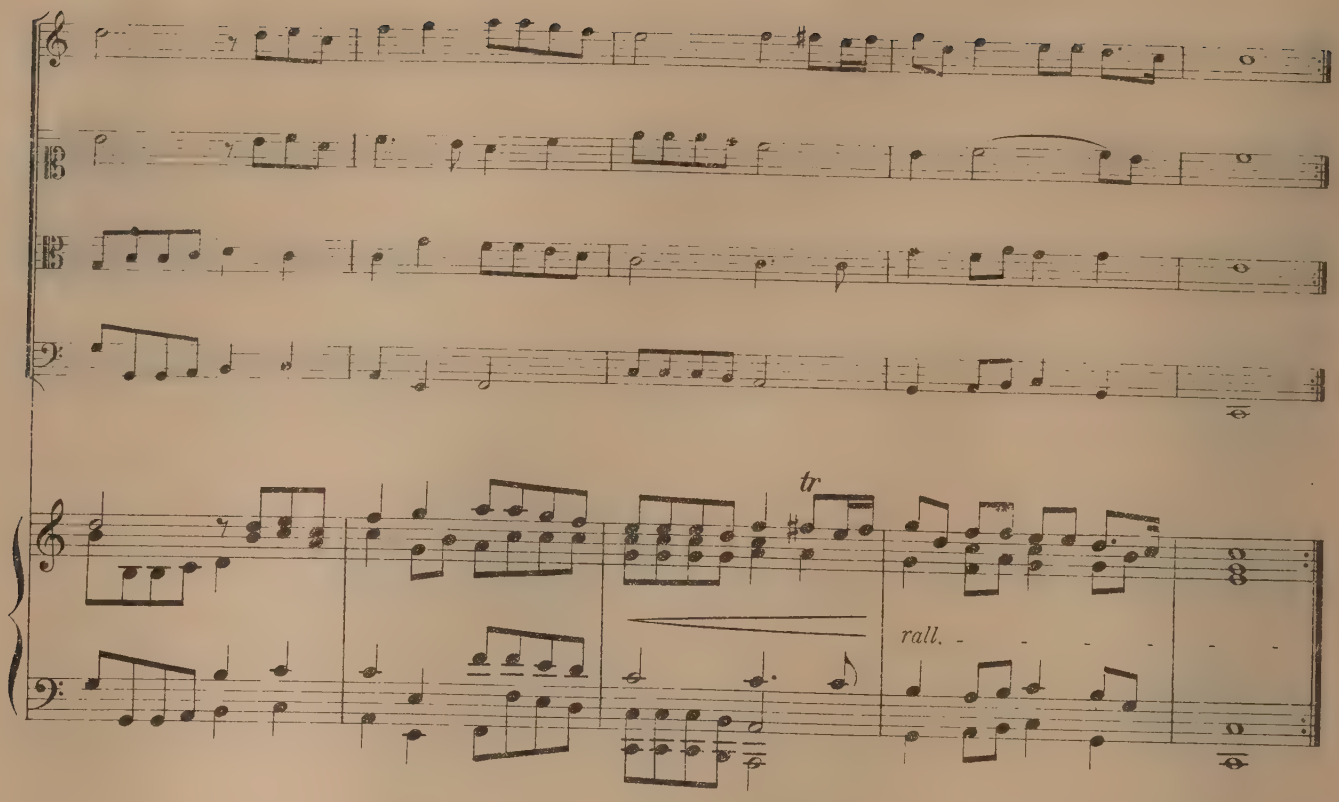


Allemande de Verdier.

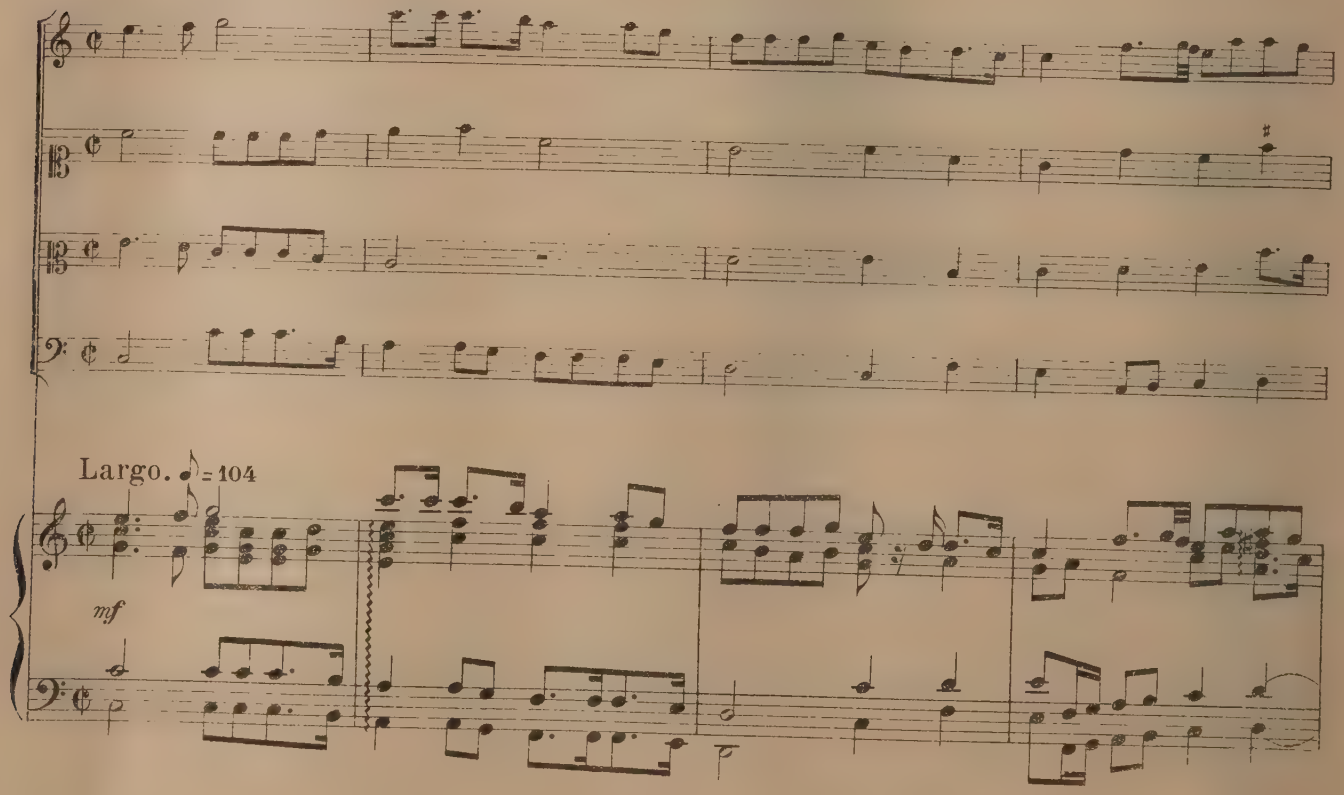


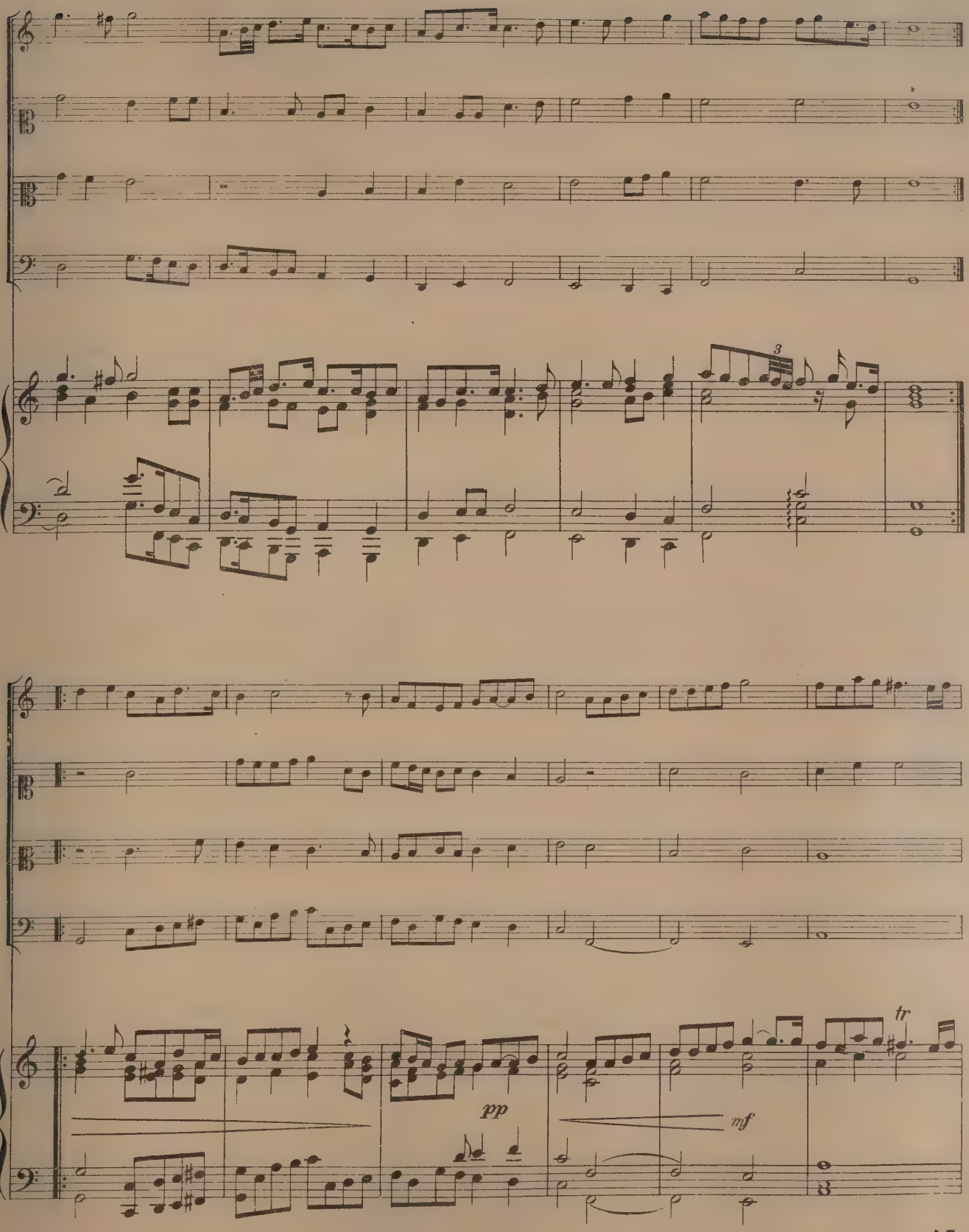

decresc.
f
p


6
f mf
animant

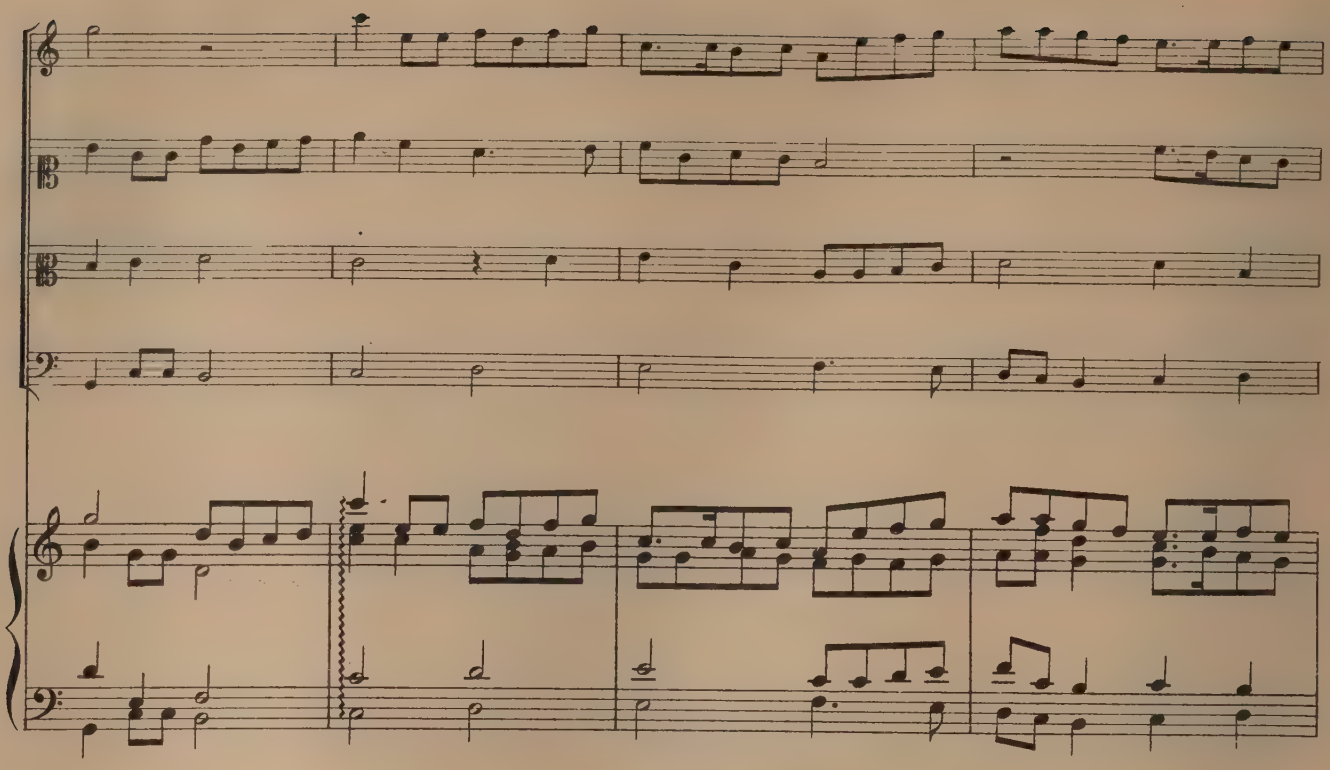


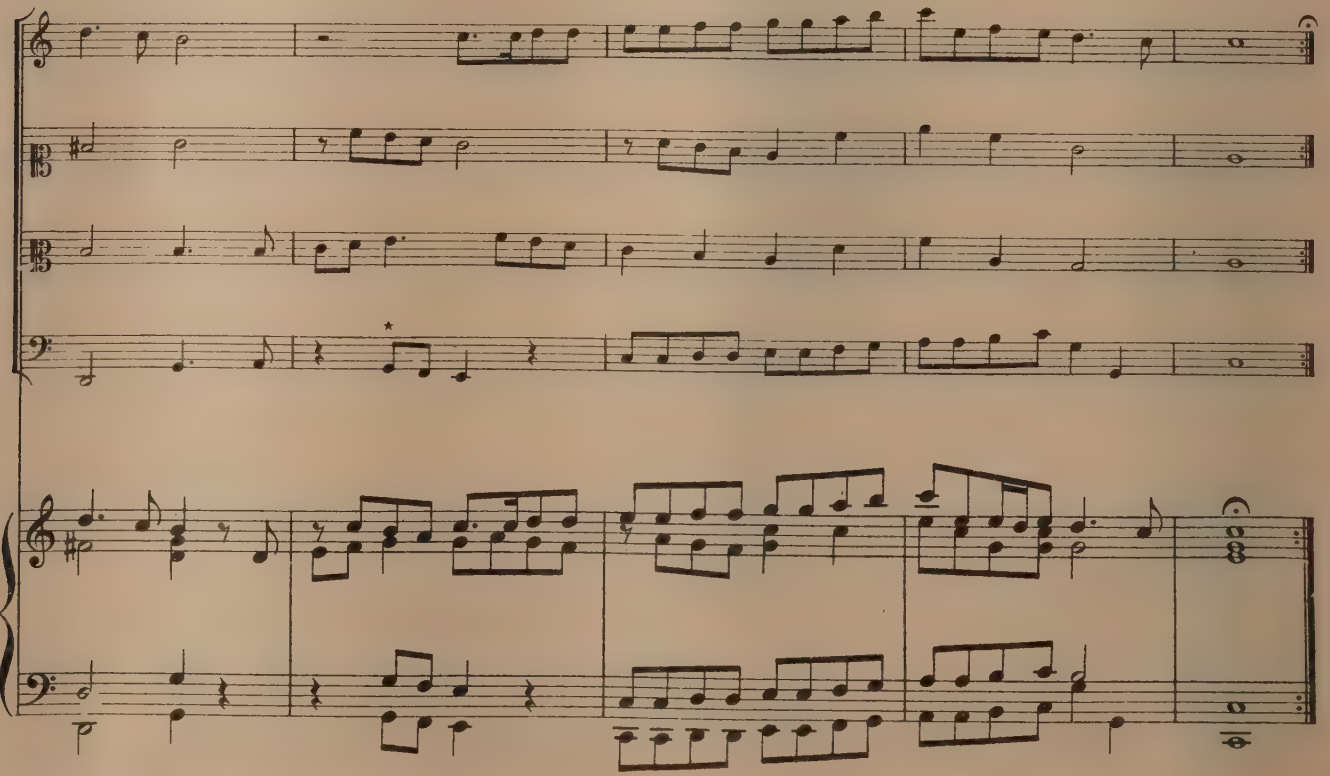
Allemande ex c fa ut.





* texte : in.





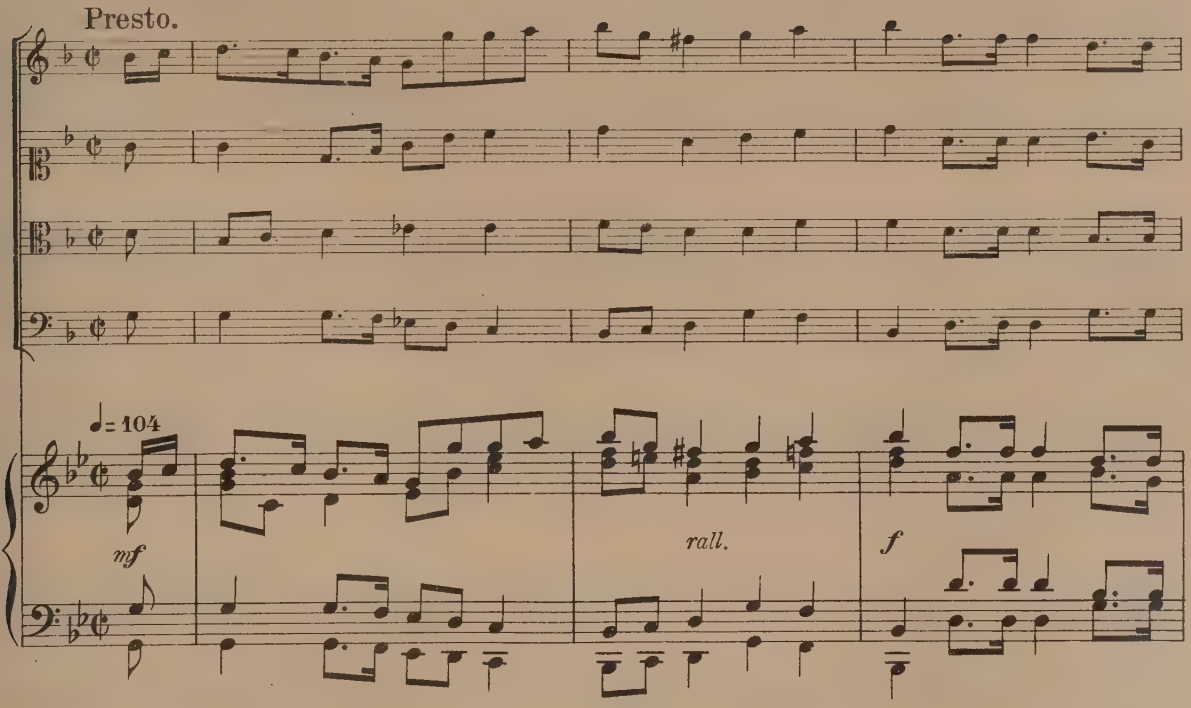
*texte: Il n'est pas impossible que les 5tes aient été voulues.-

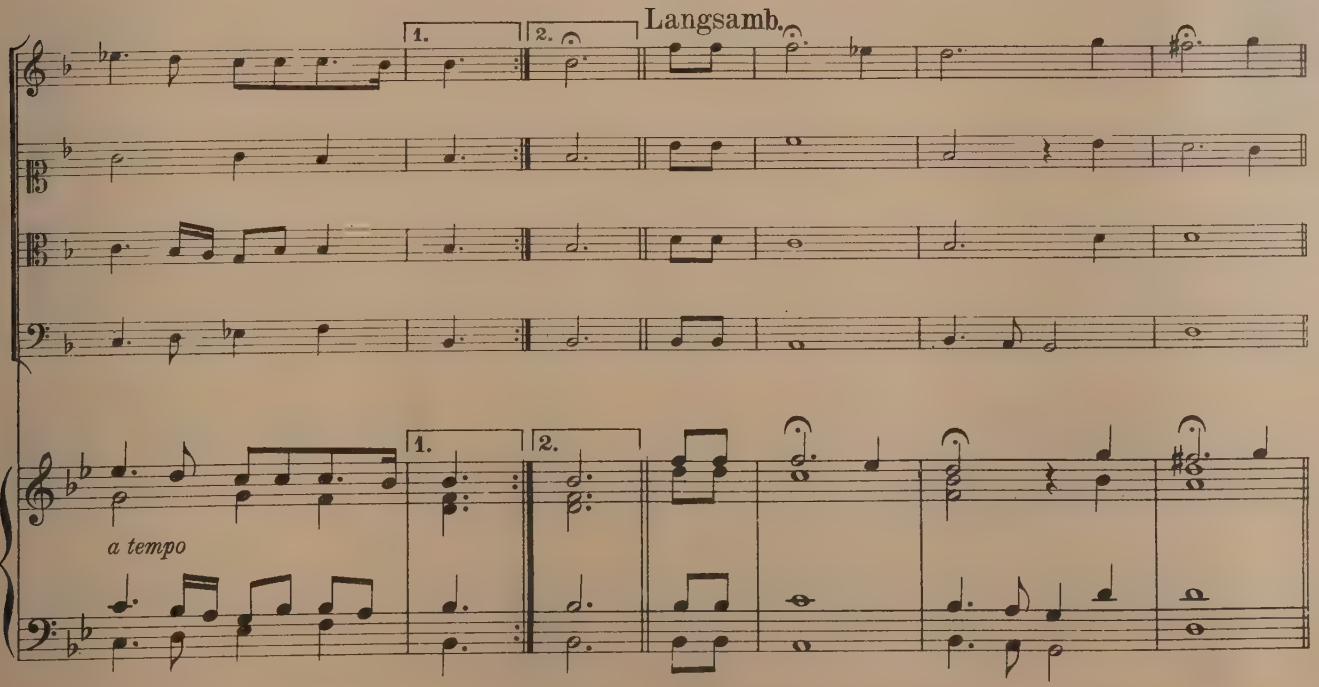
Suite XIX

Ballet à 4 zu Stockholm getanzt.

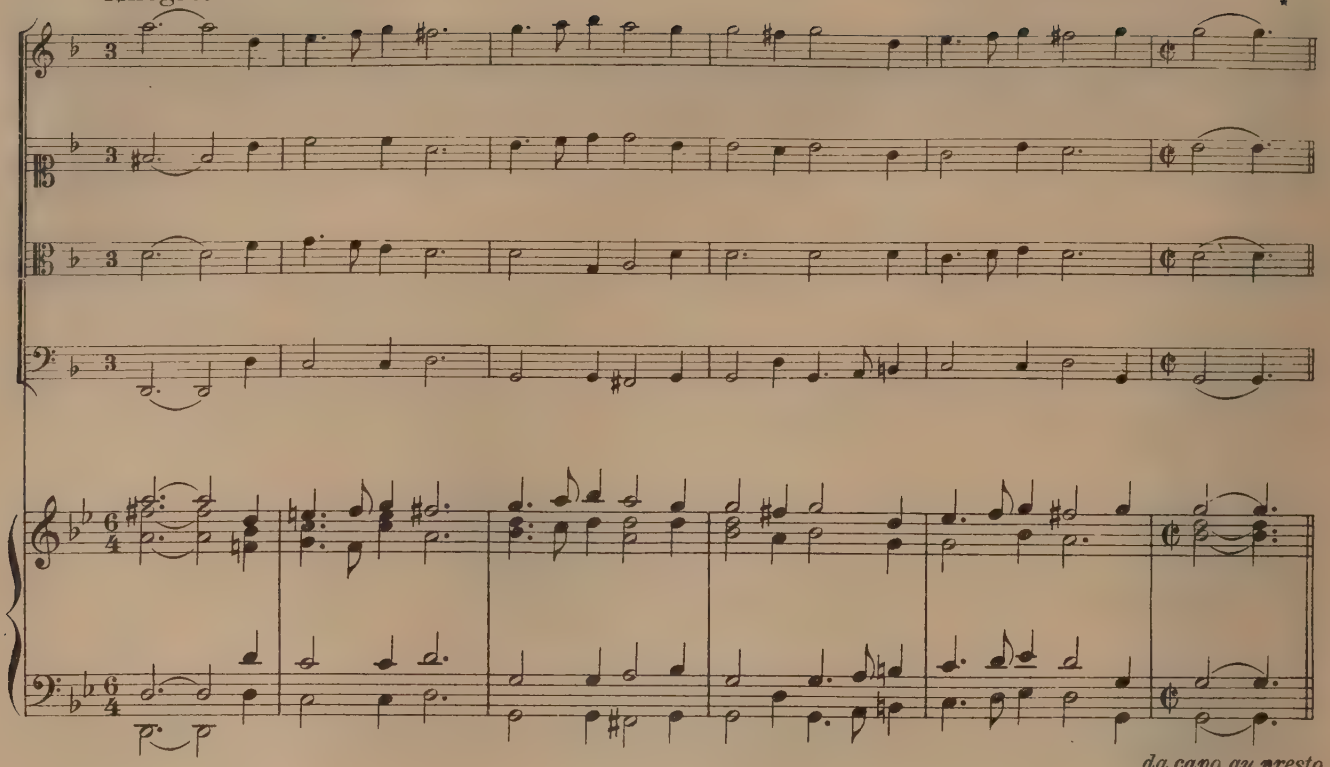
1º

Presto.





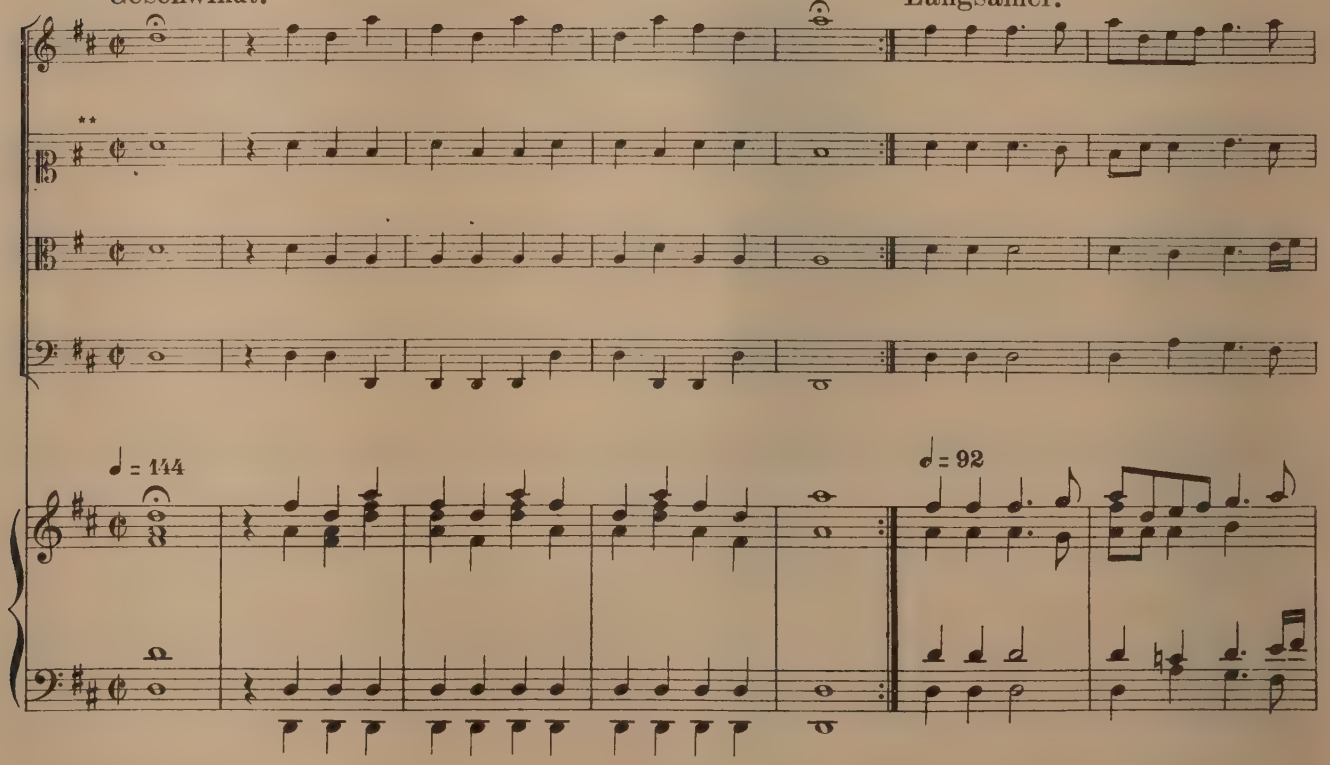
Allegro.



da capo au presto.

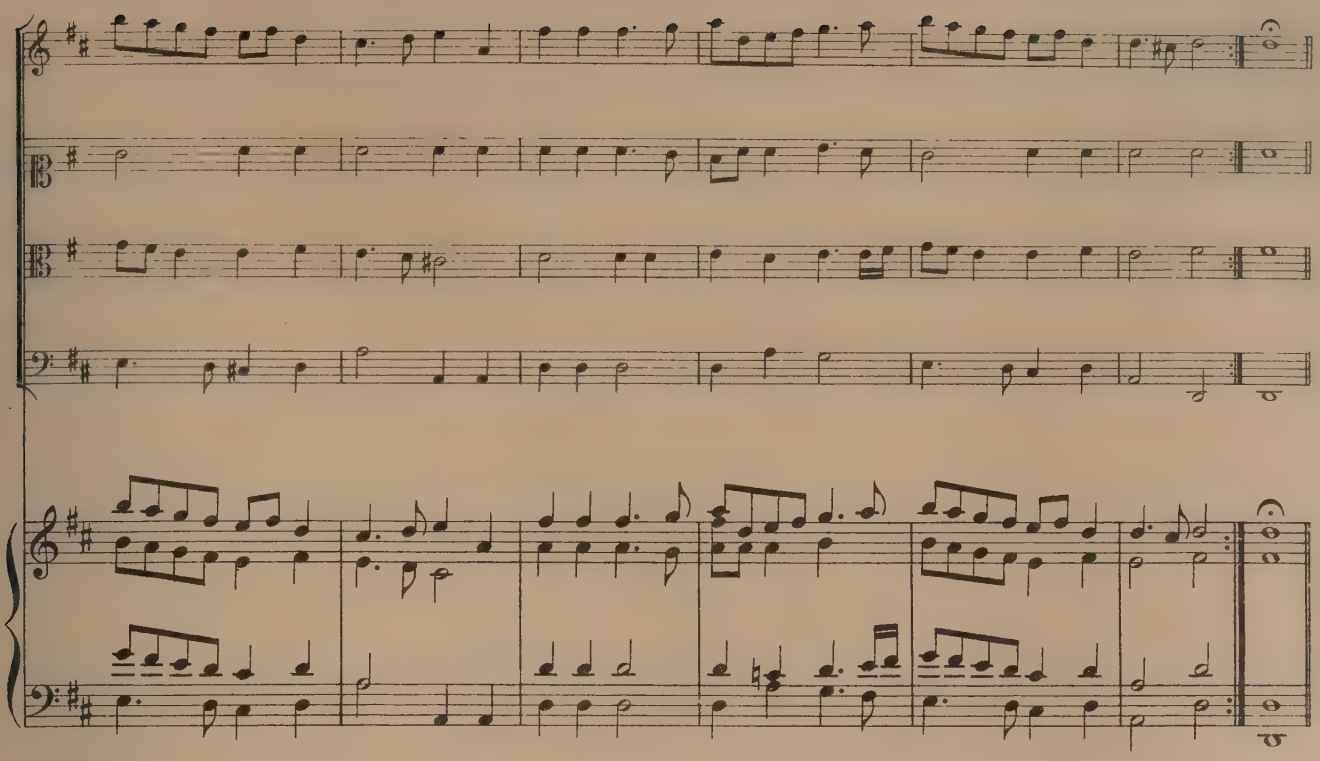
2º
Geschwindt.

Langsamer.

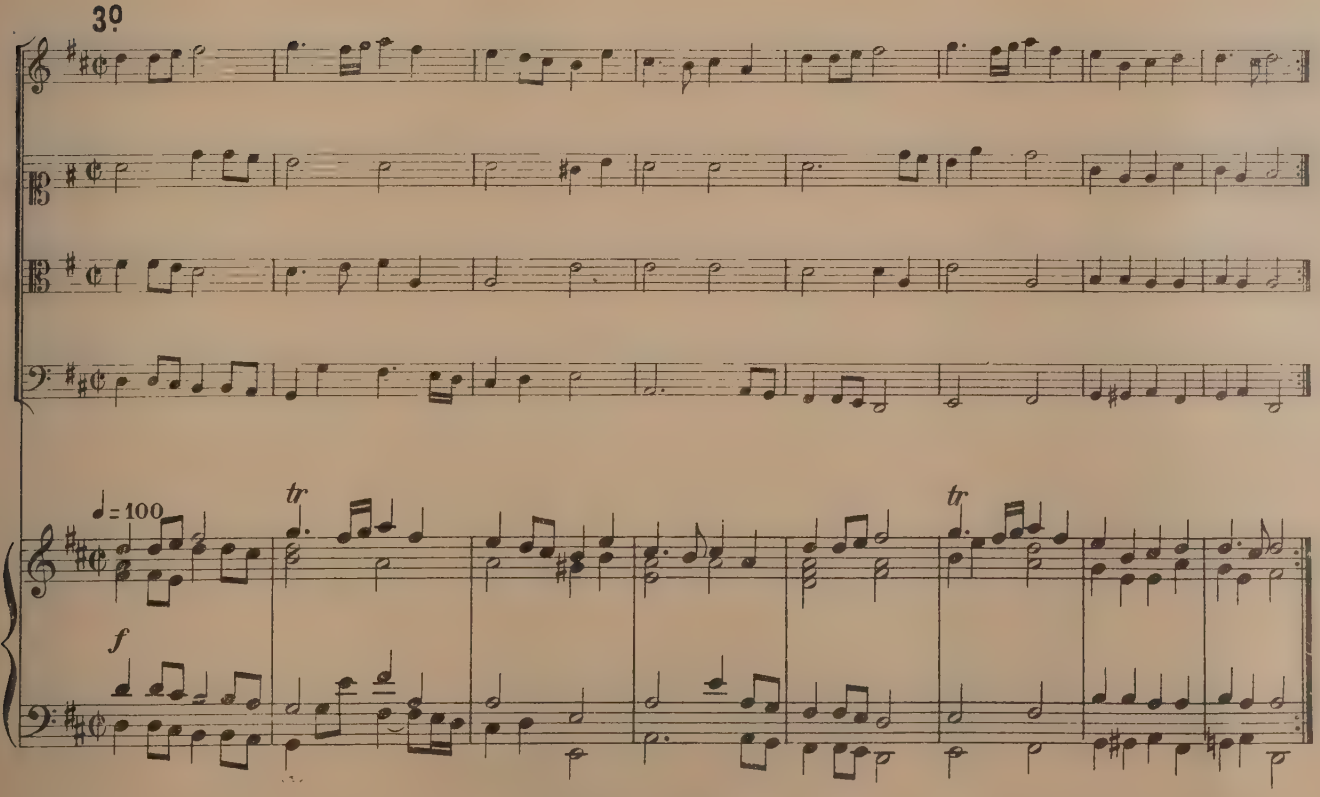


*Bien que le texte ne porte pas ici les deux points, signes ordinaires de la reprise, il est à penser que le ¢ rattachait cette fin du premier morceau aux mesures du début, et non pas au „langsamb".

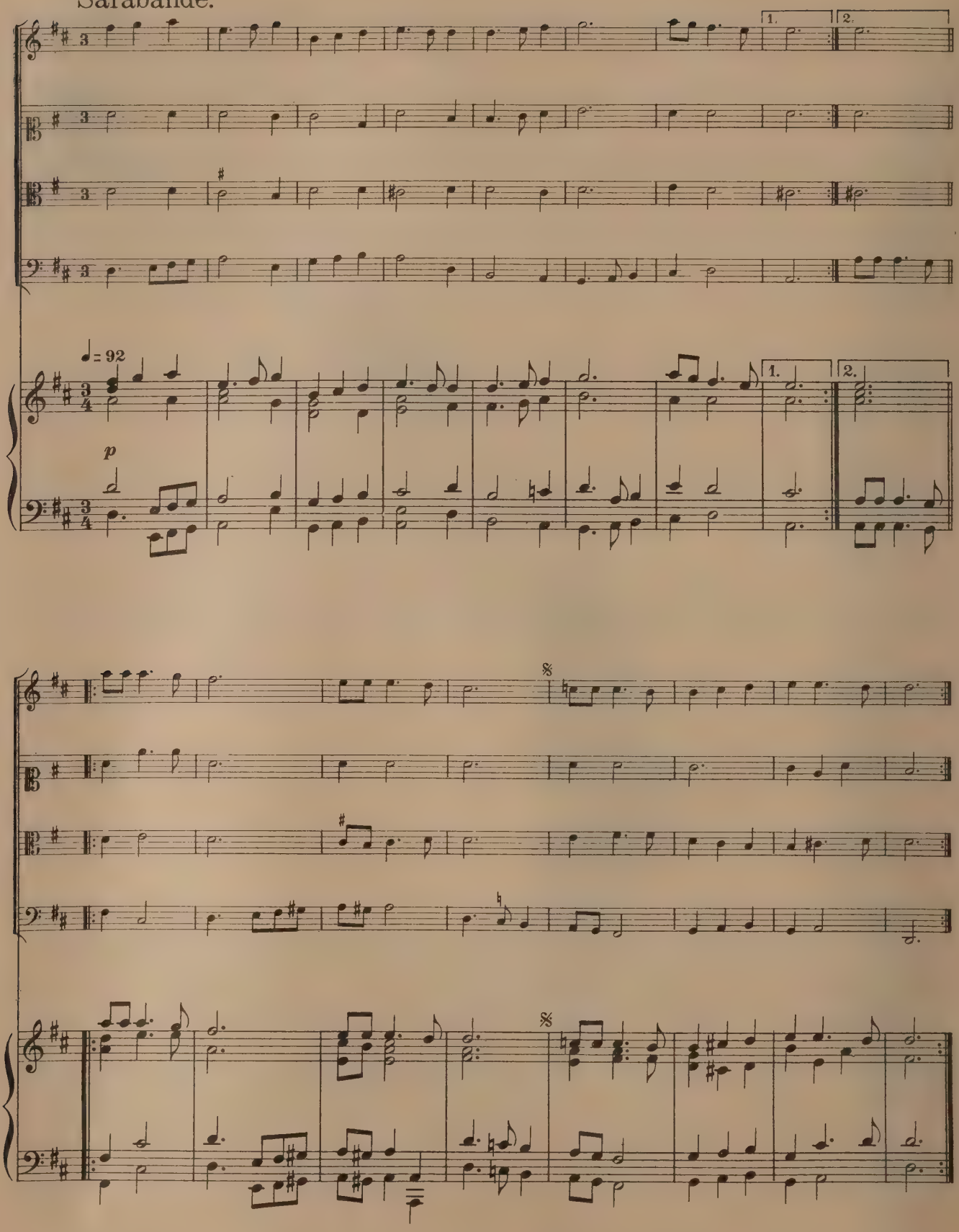
**sic à l'armature.

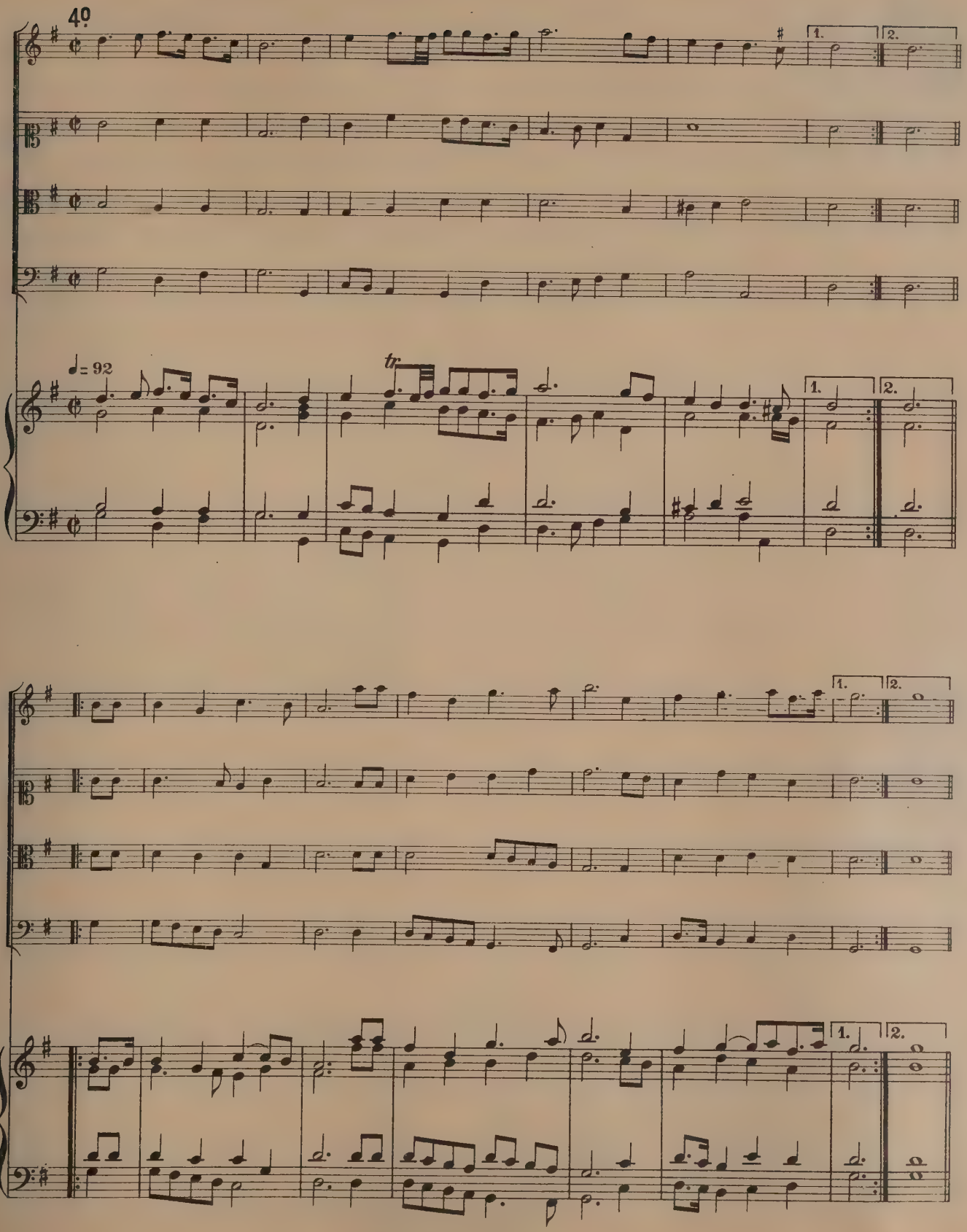


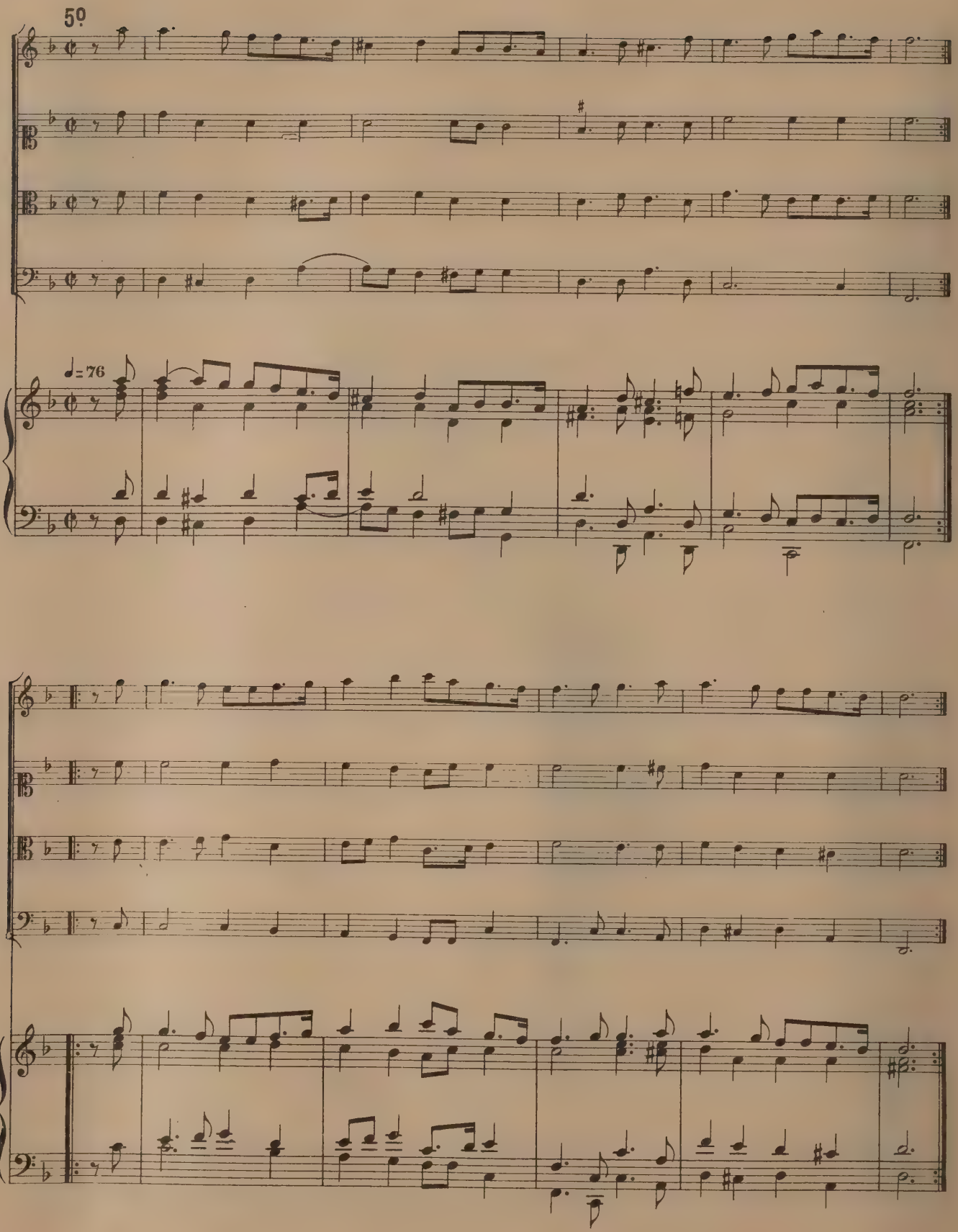
3º



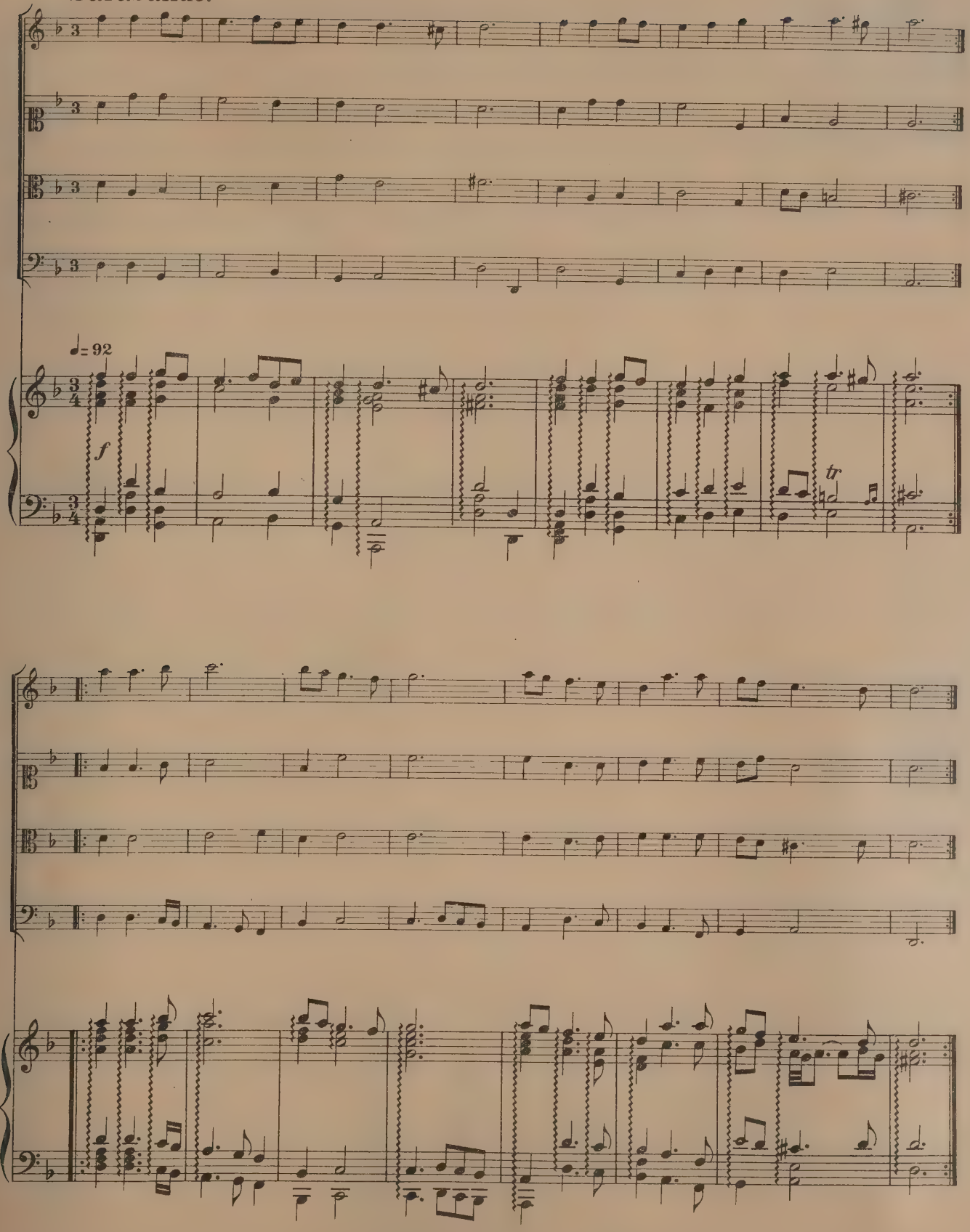
Sarabande.



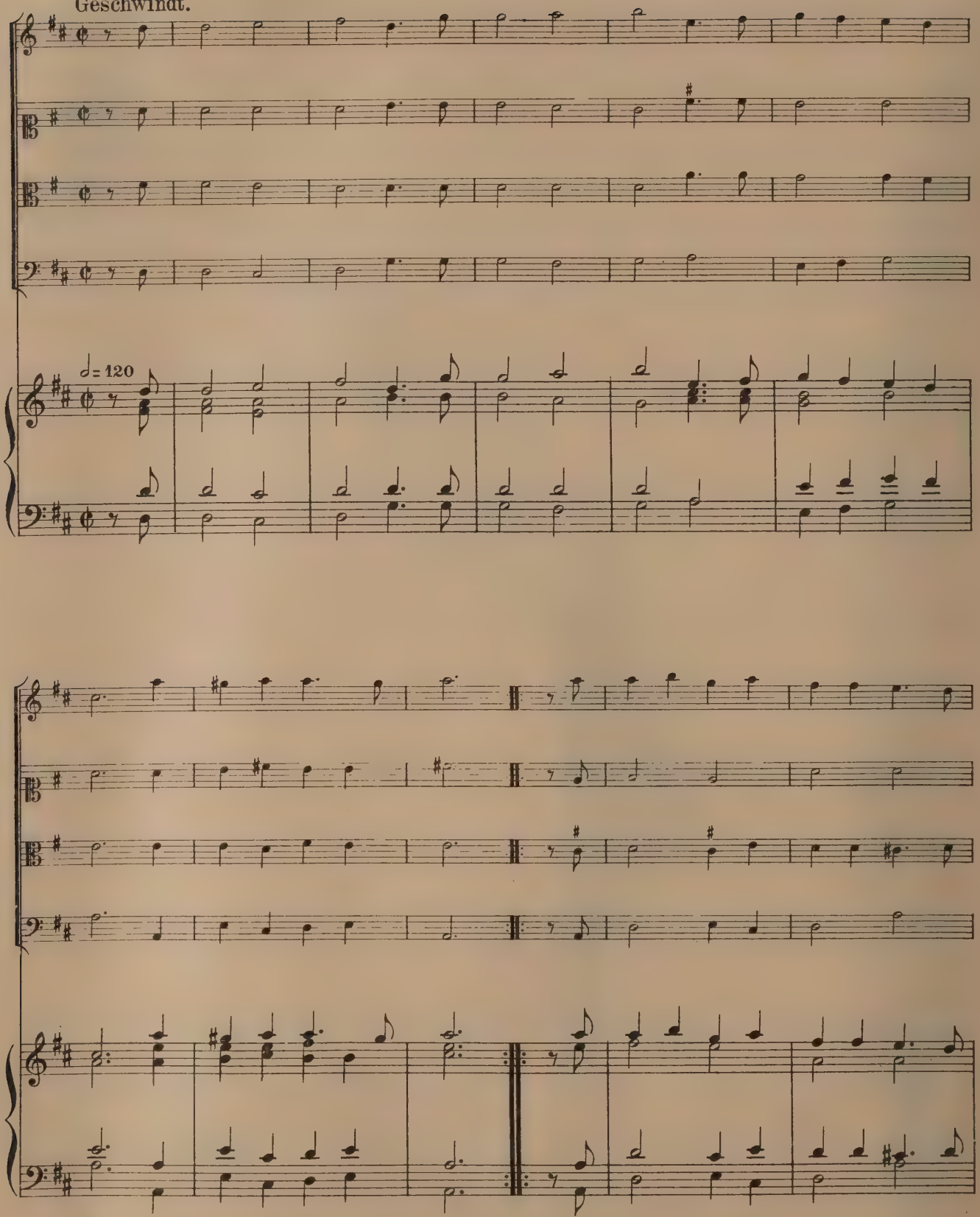

40
1.
2.
♩= 92
tr
1.
2.
1.
2.
1.
2.

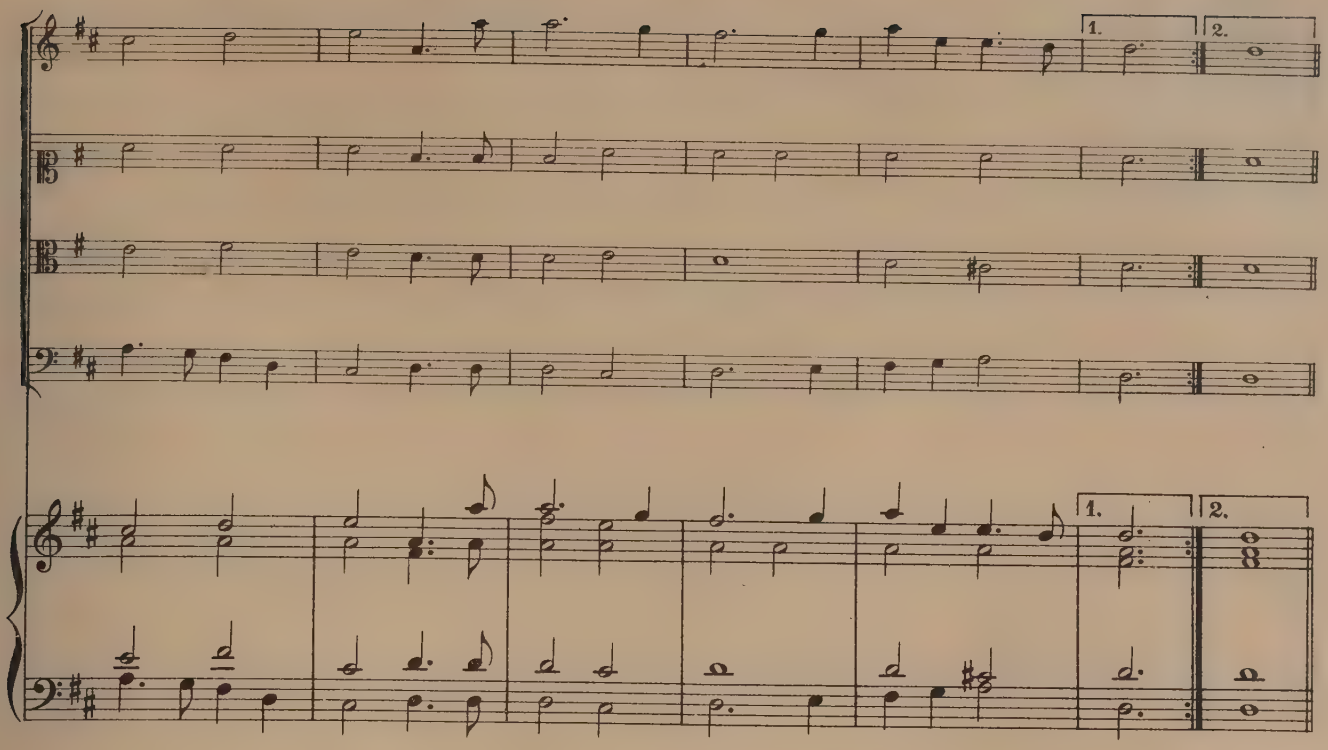

5º
♩= 76

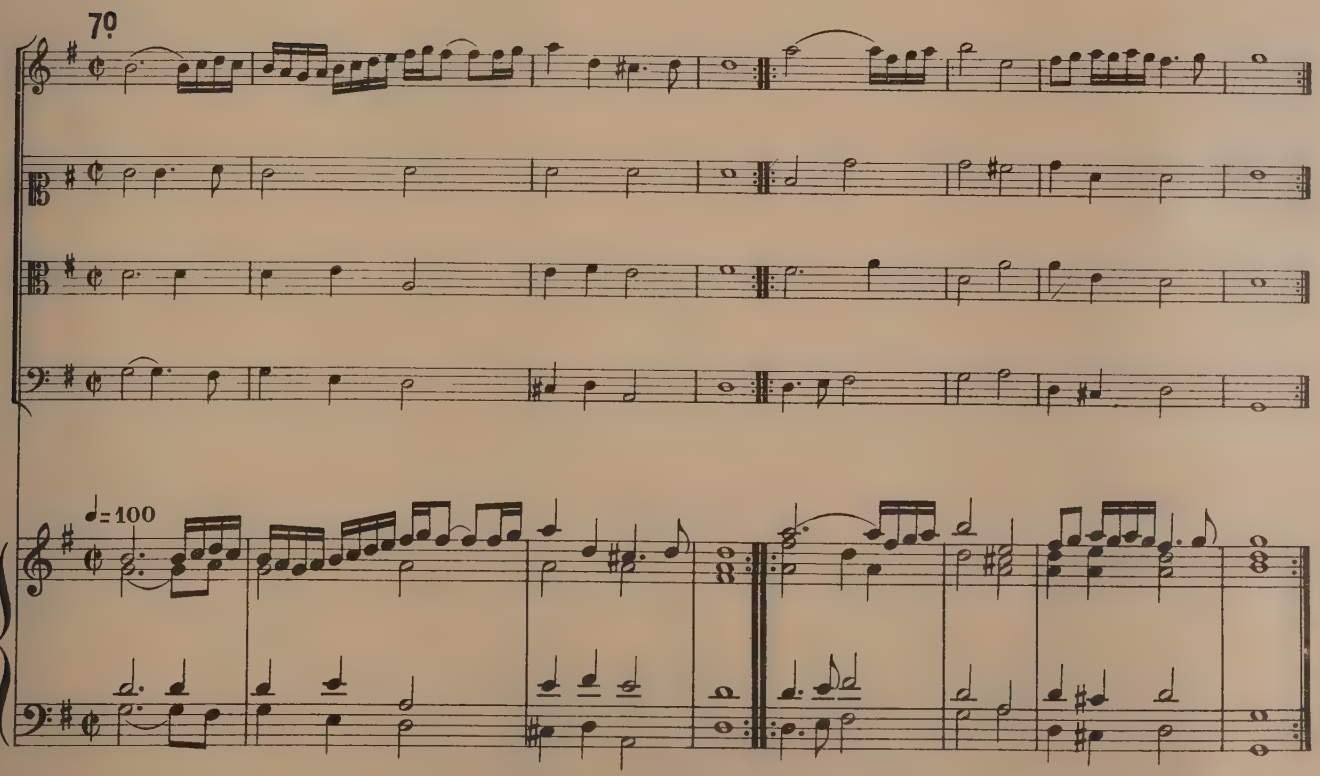
Sarabande.



69
Geschwindt.

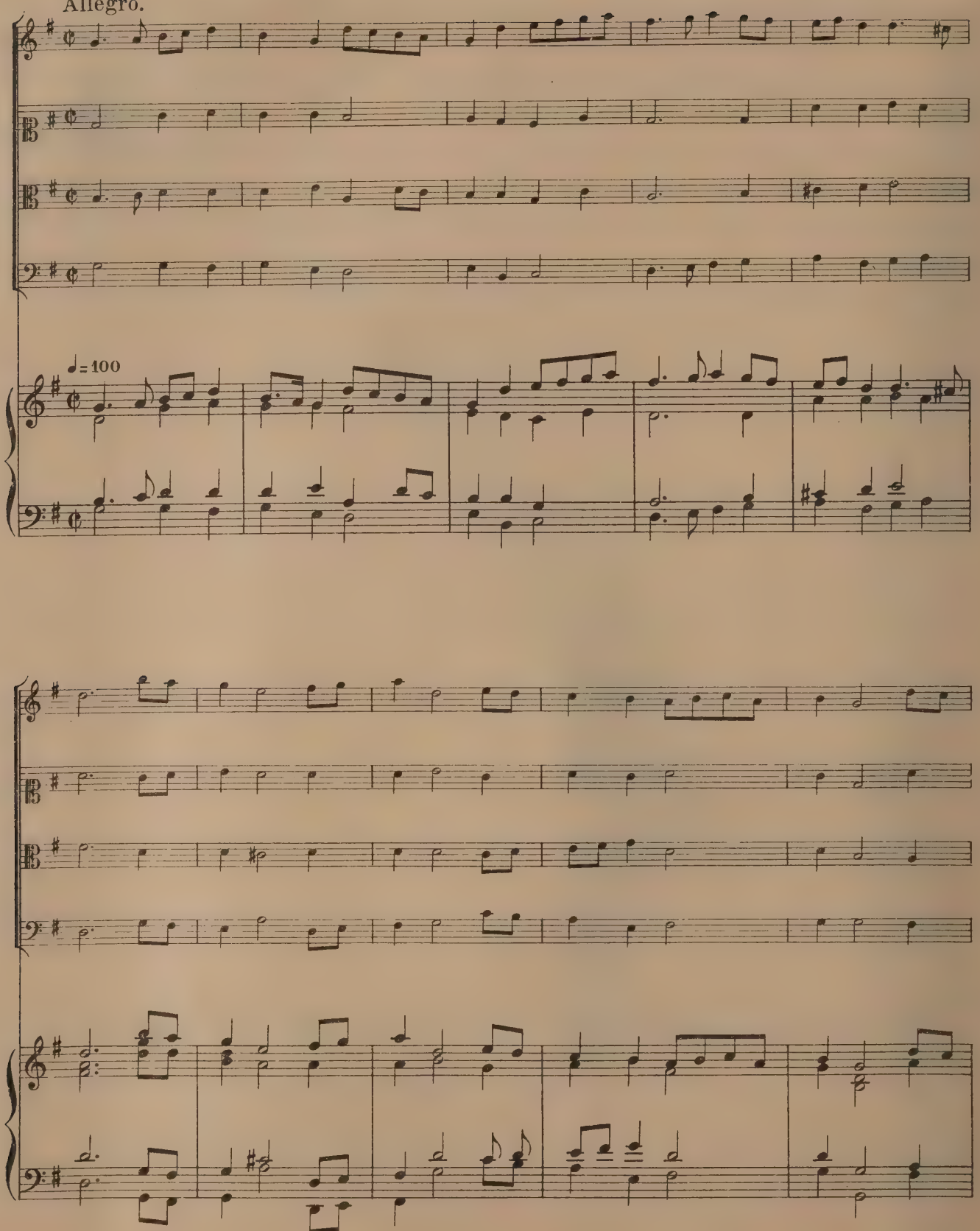


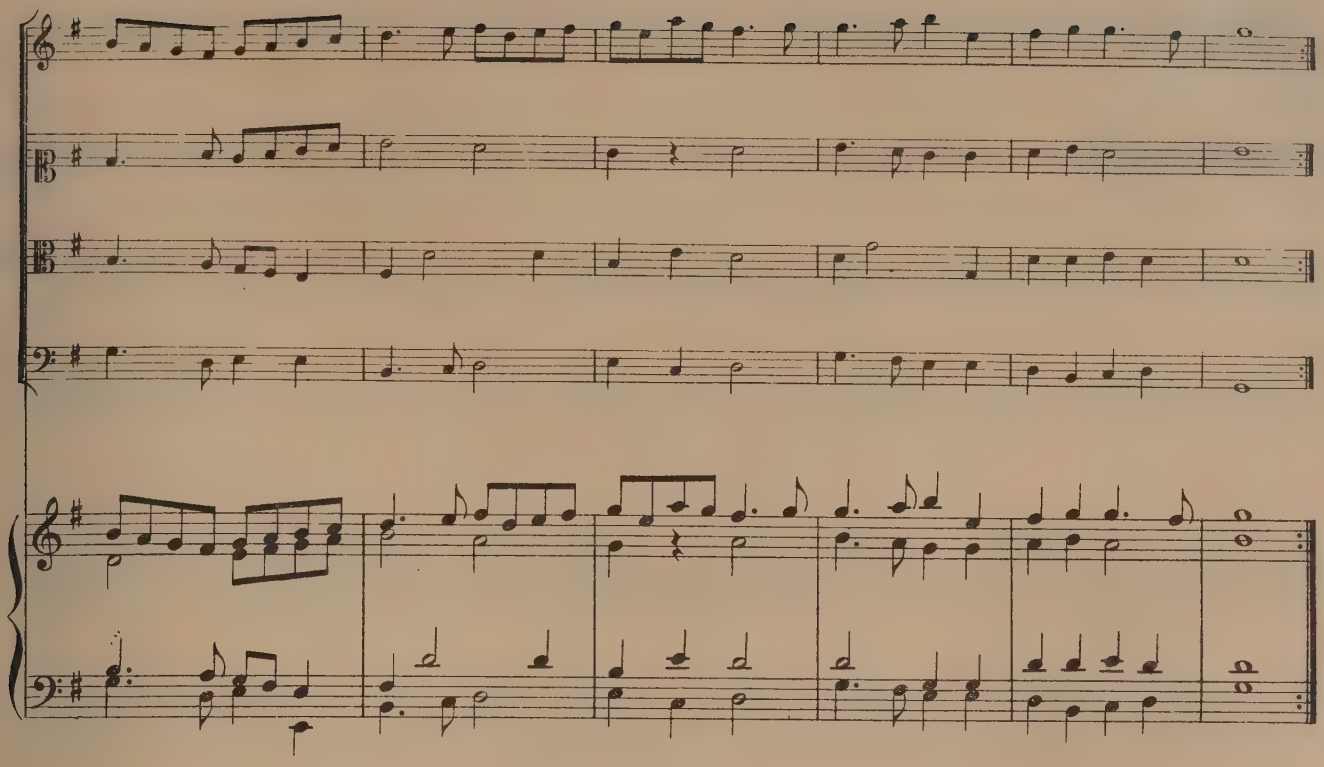

1.
2.
1.
2.

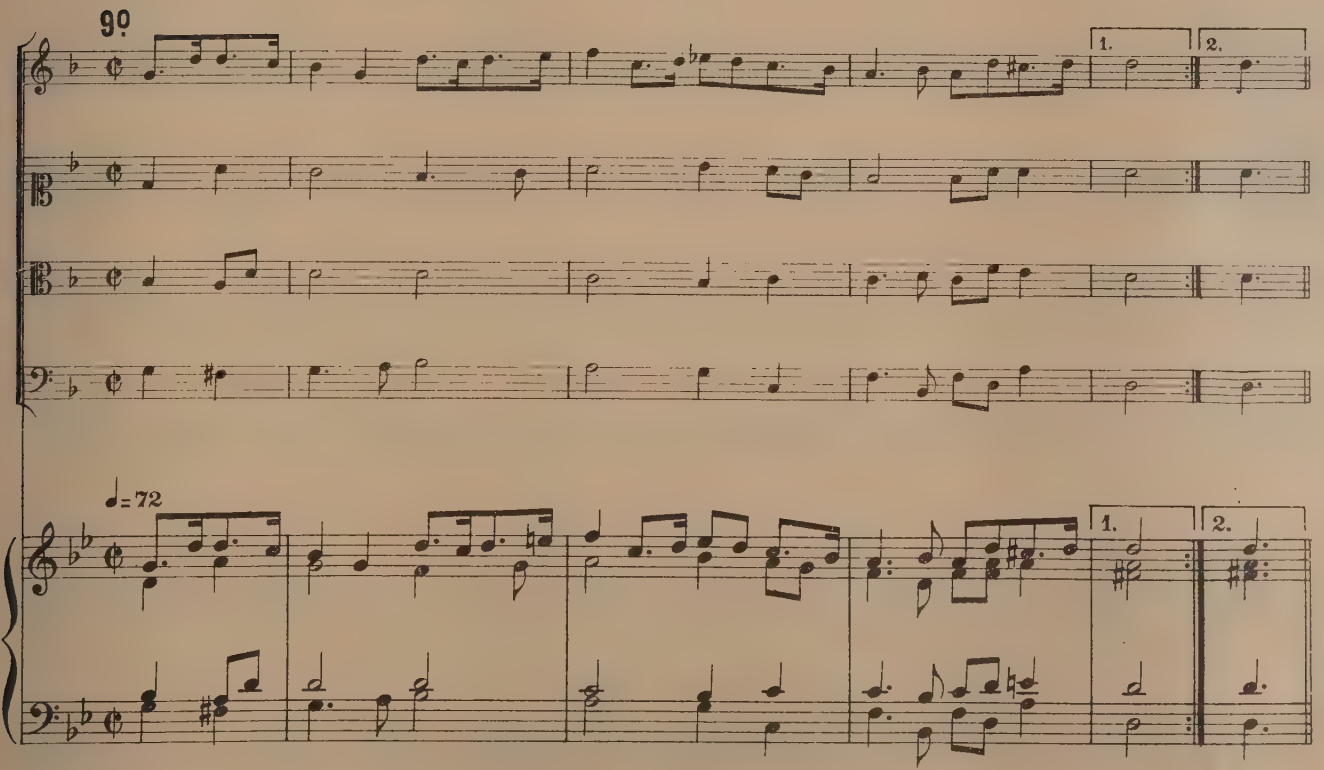

7º
♩=100

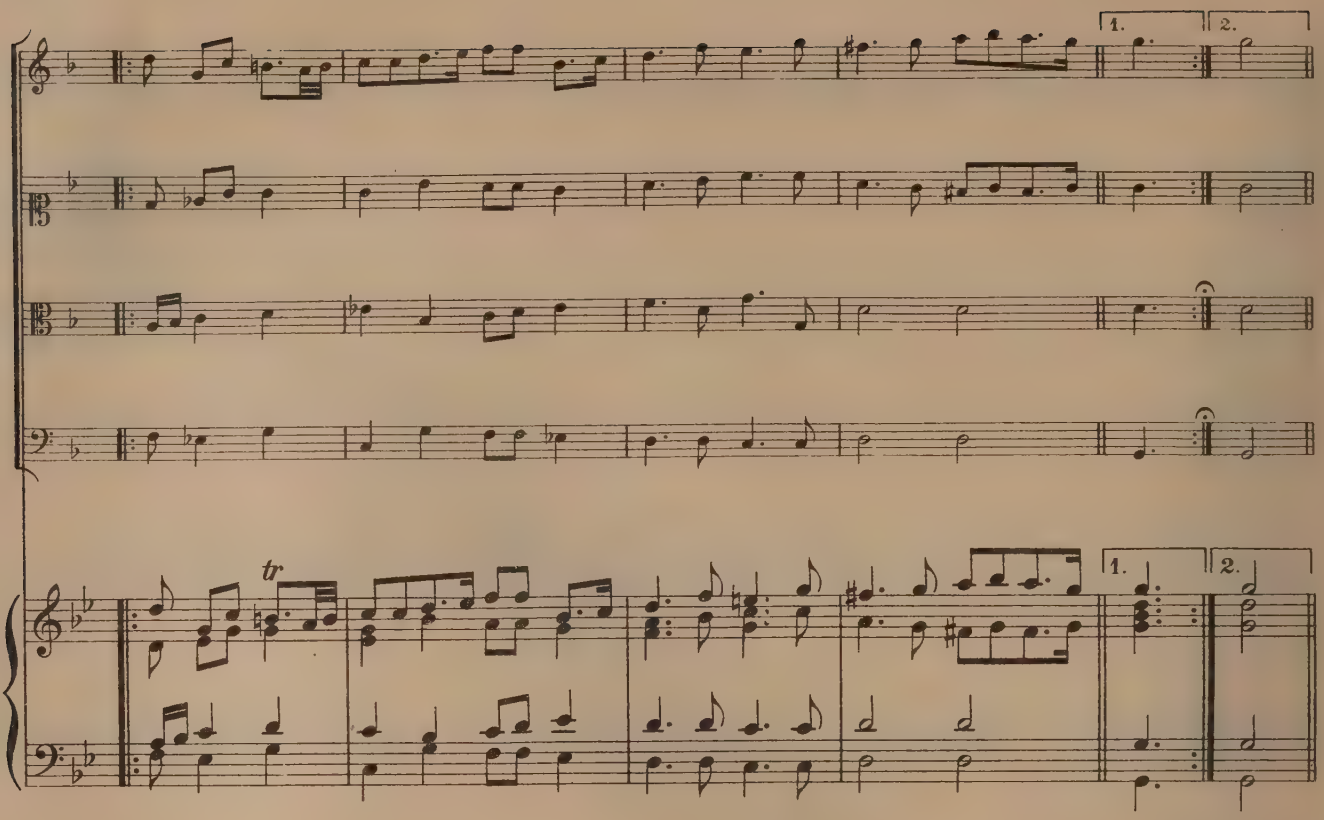
8º

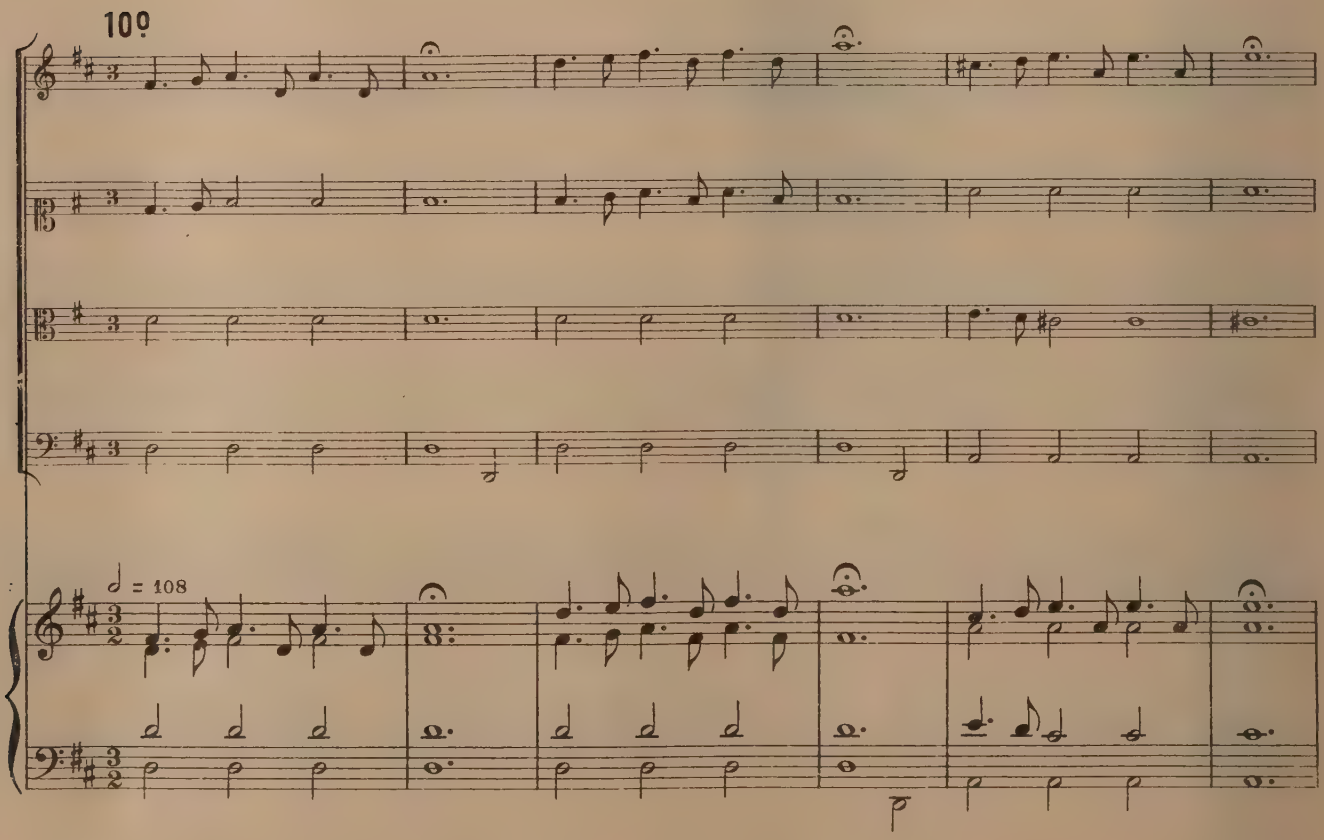
Allegro.

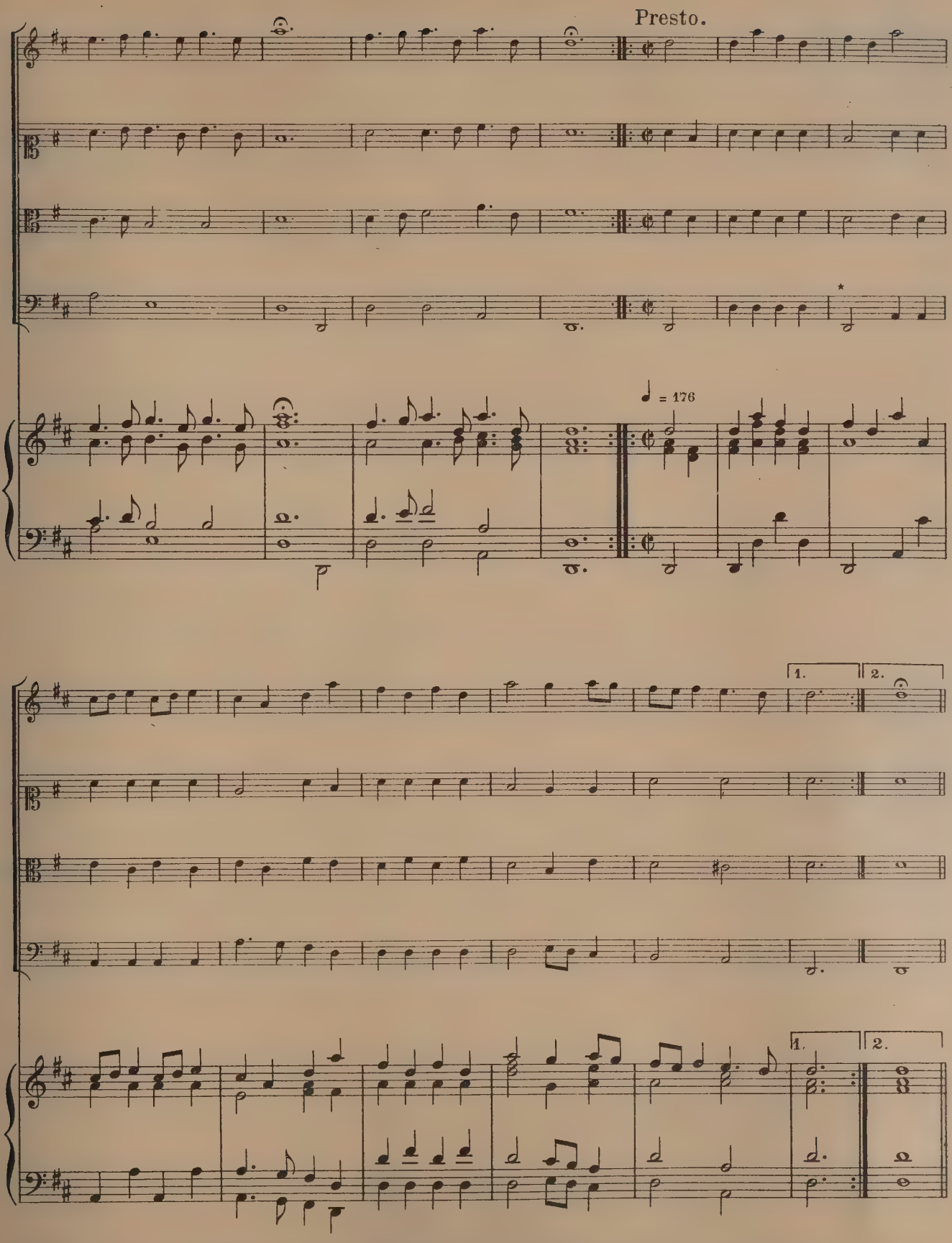




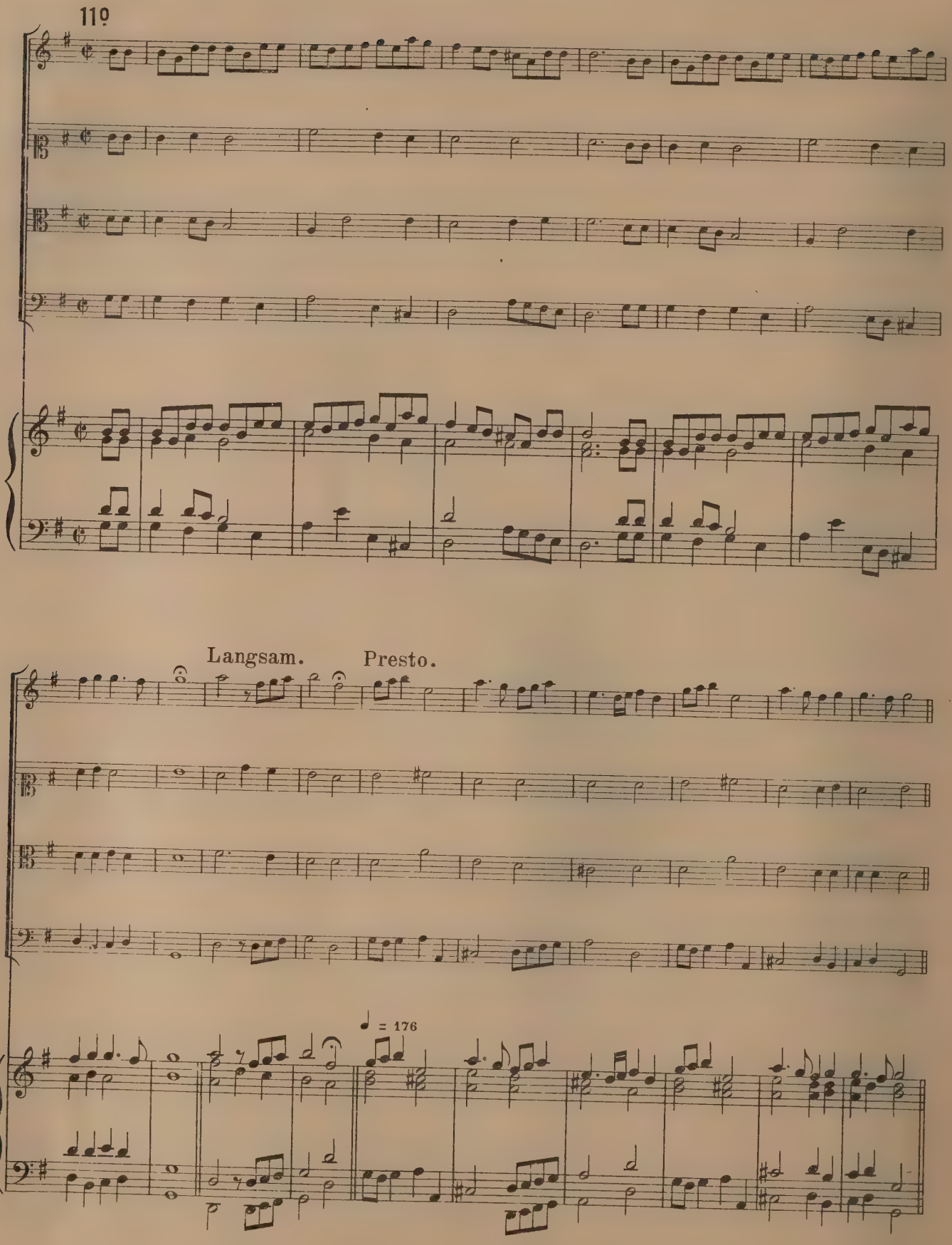

9o
1.
2.
♩= 72
1.
2.


1.
2.
tr
1.
2.


10º
♩ = 108

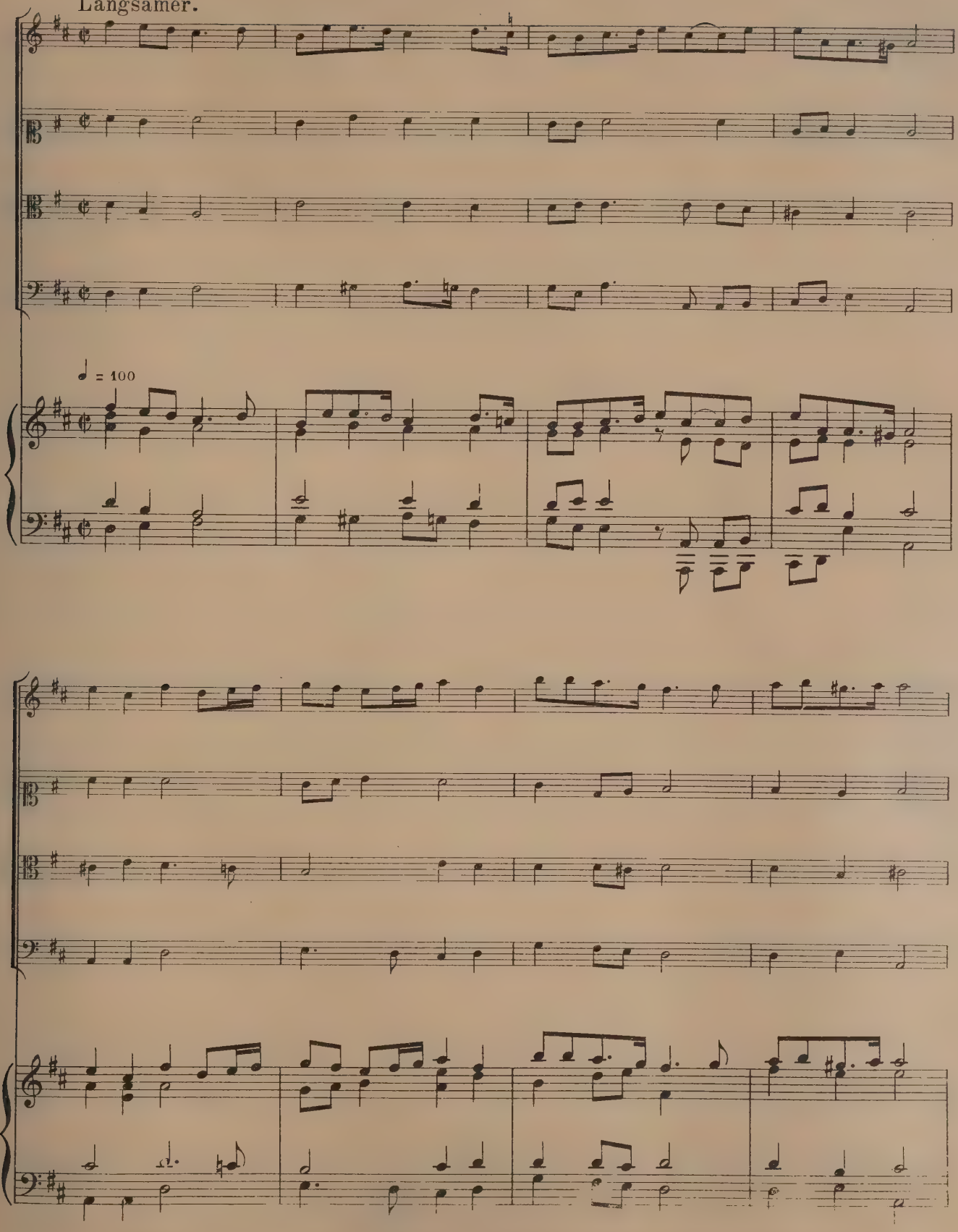


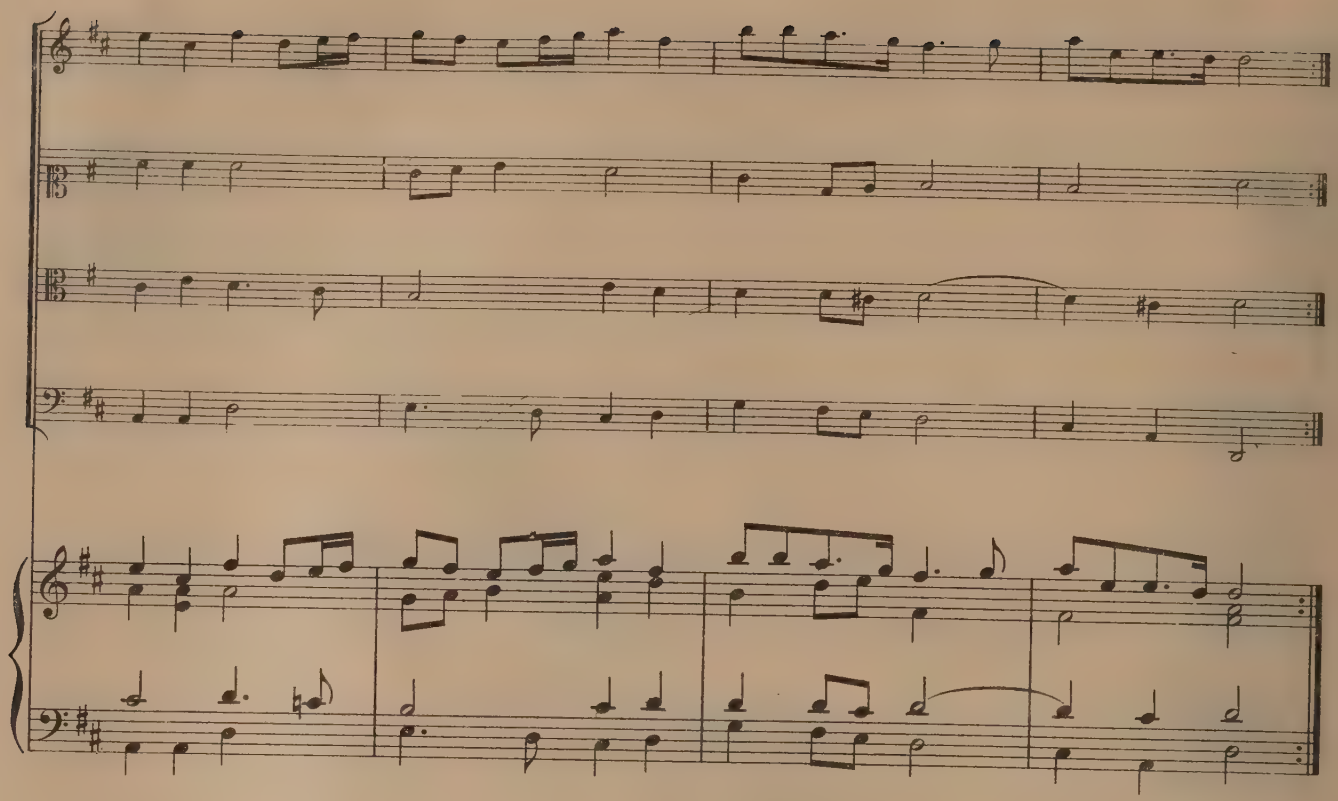
* La basse de ce morceau comprend 2 temps de trop; la suppression de 2 ré de cette mesure donne un sens satisfaisant.


11º
Langsam.
Presto.
♩ = 176

12º

Langsamer.





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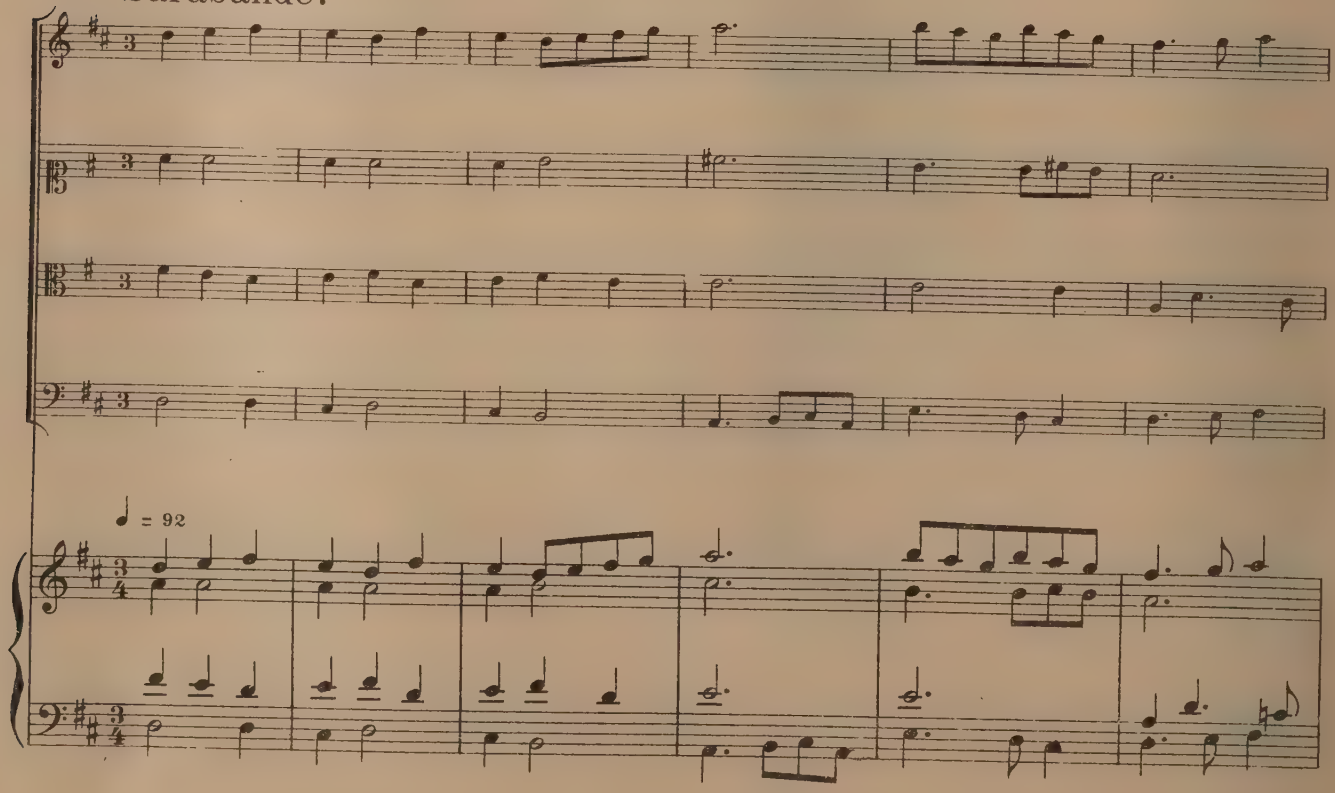

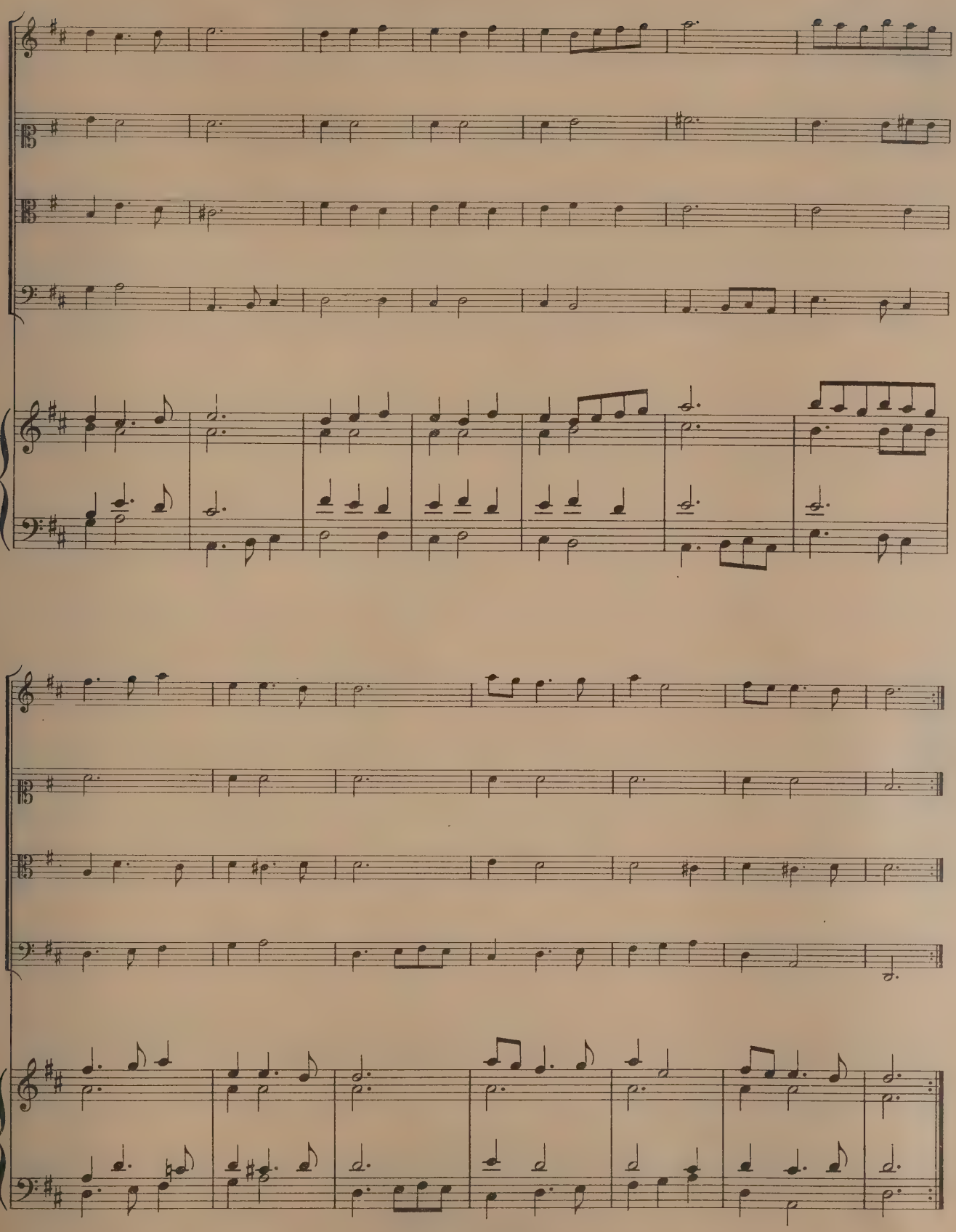

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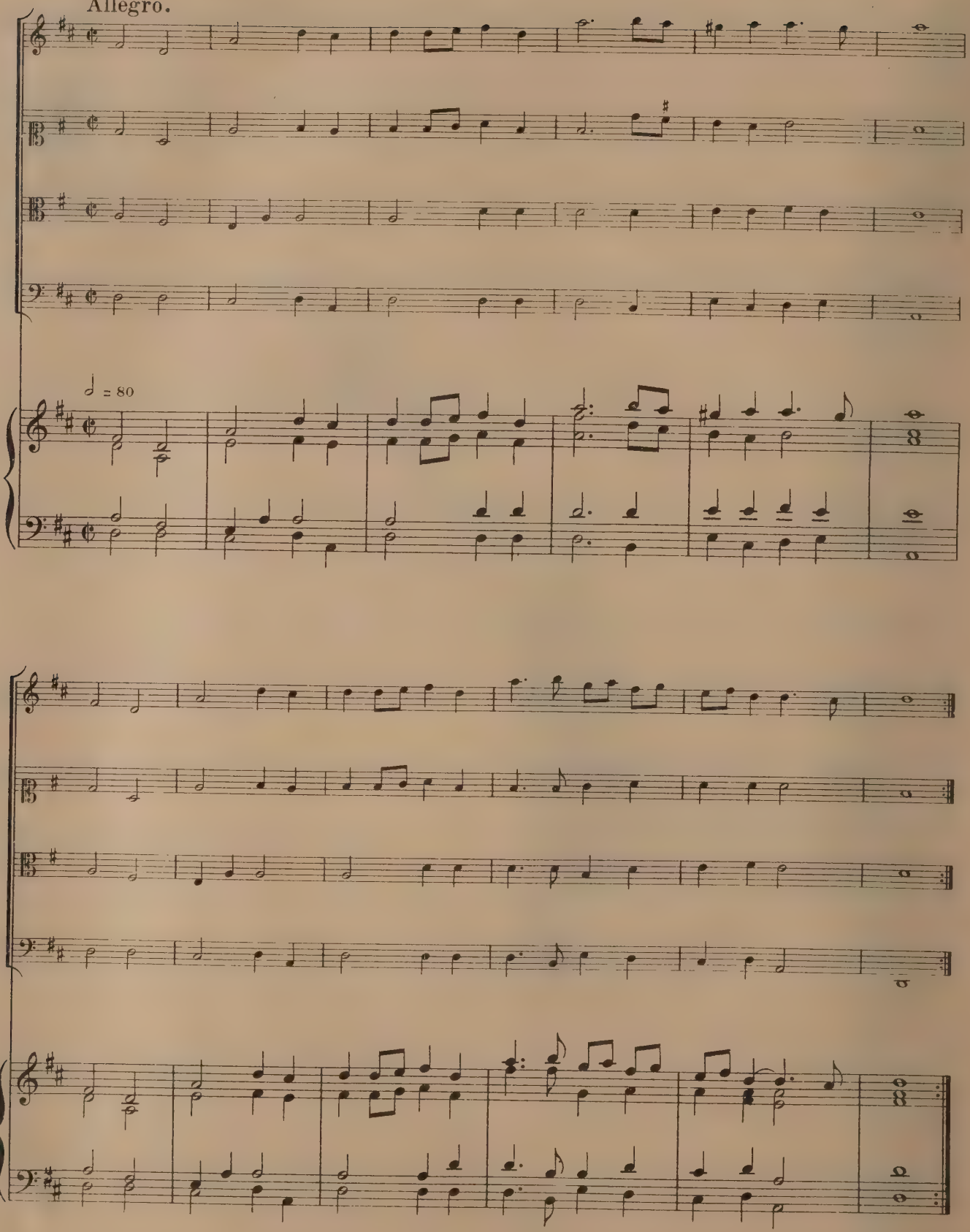

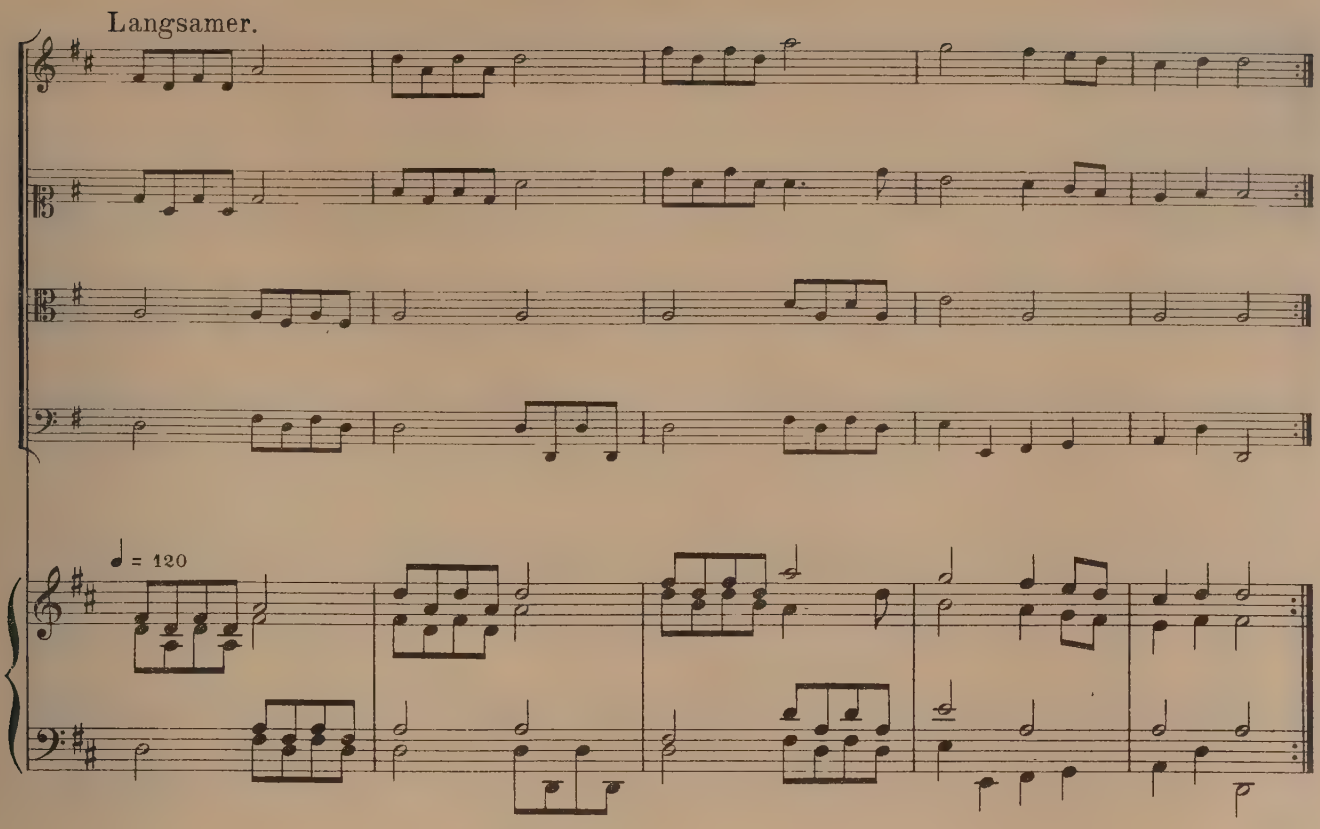

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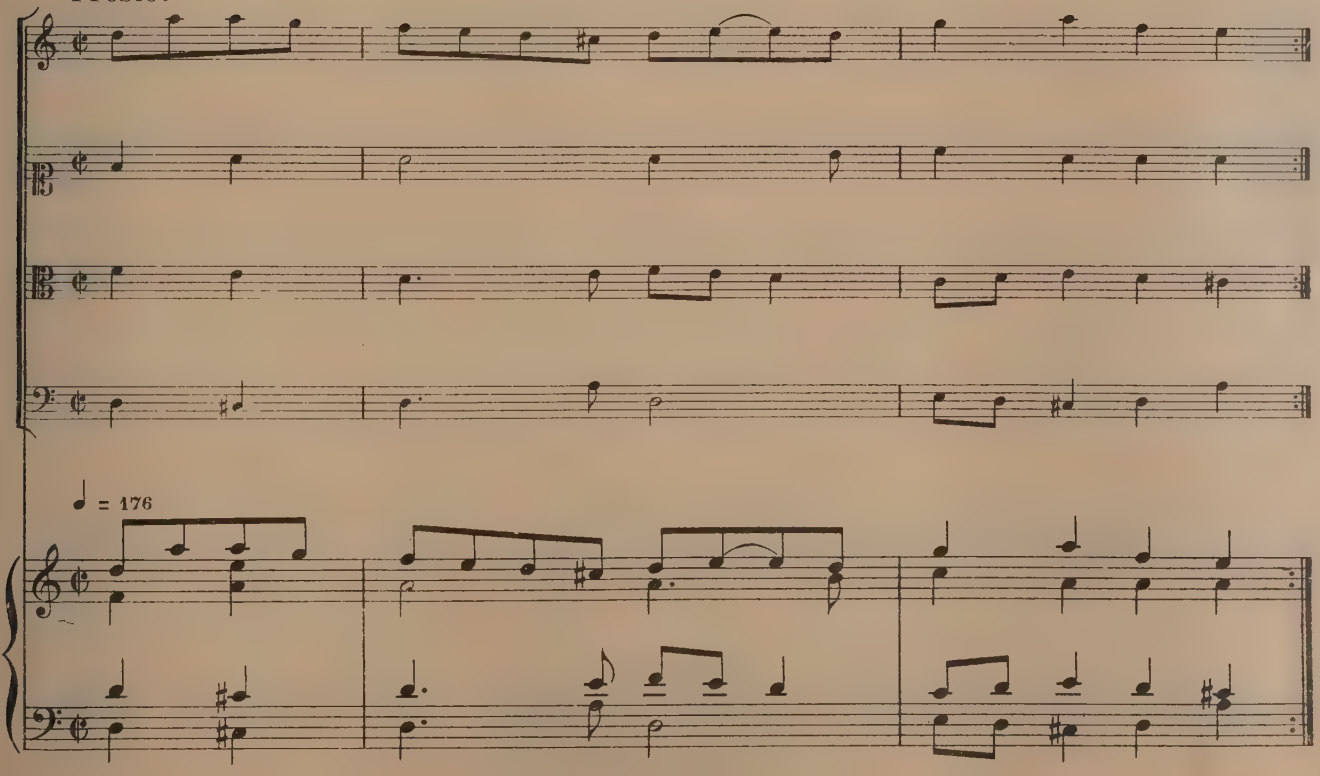

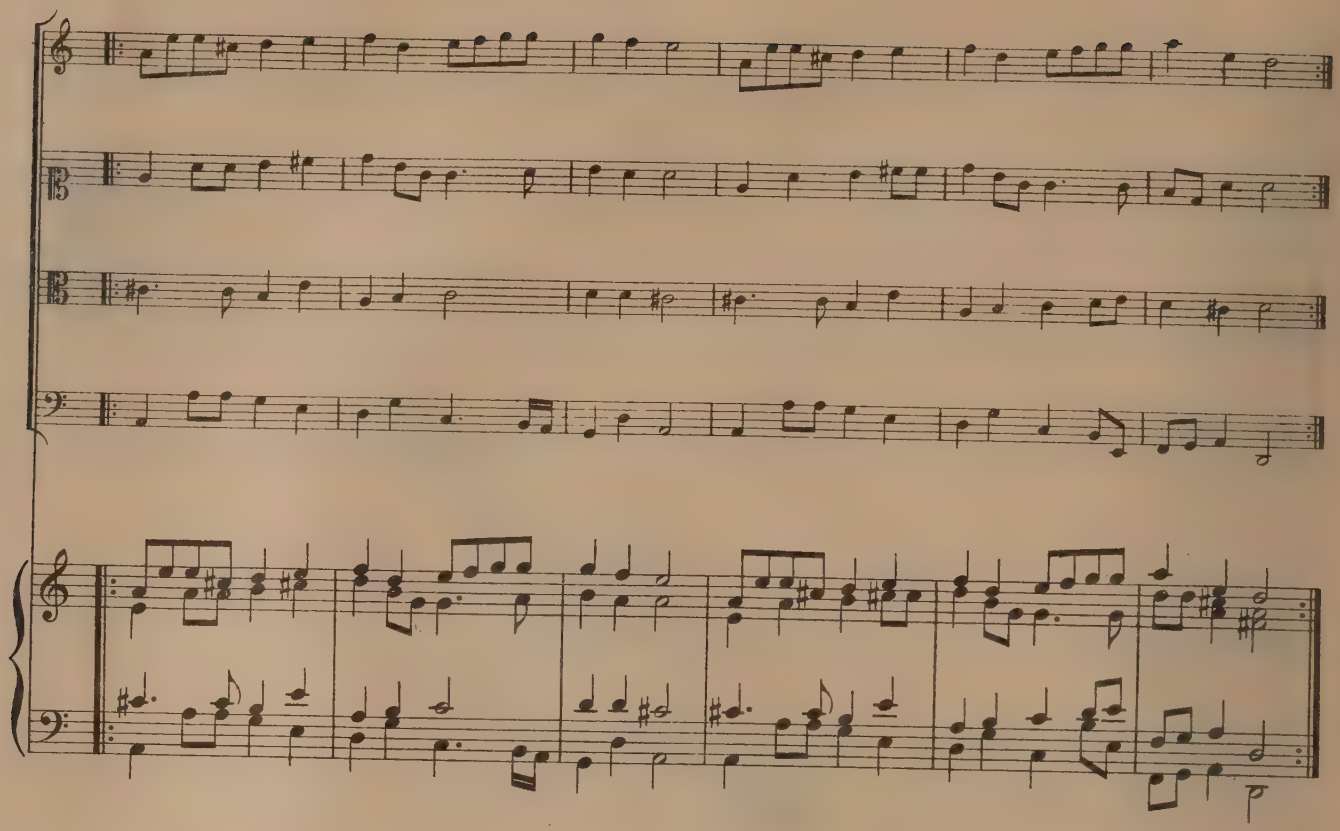

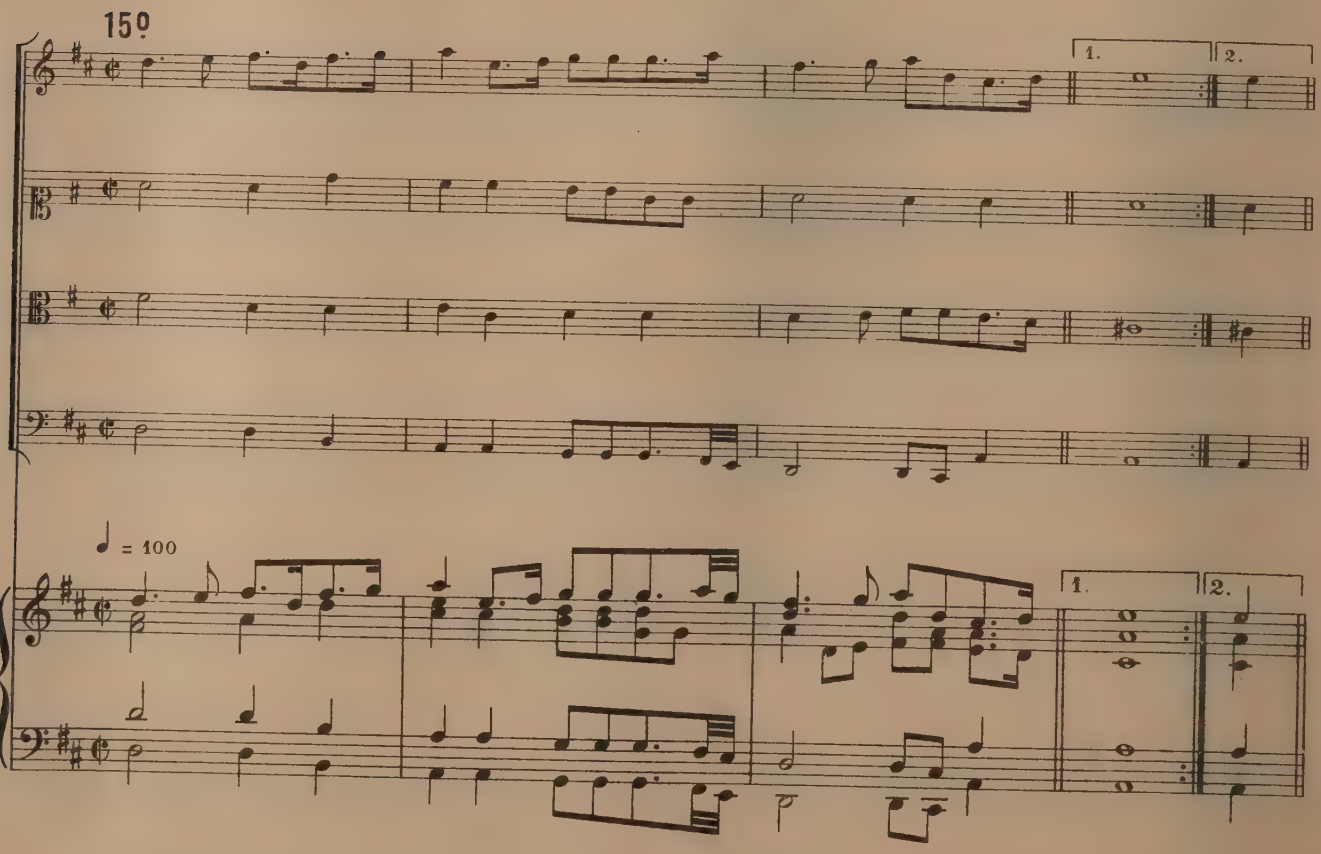
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1.
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♩ = 100
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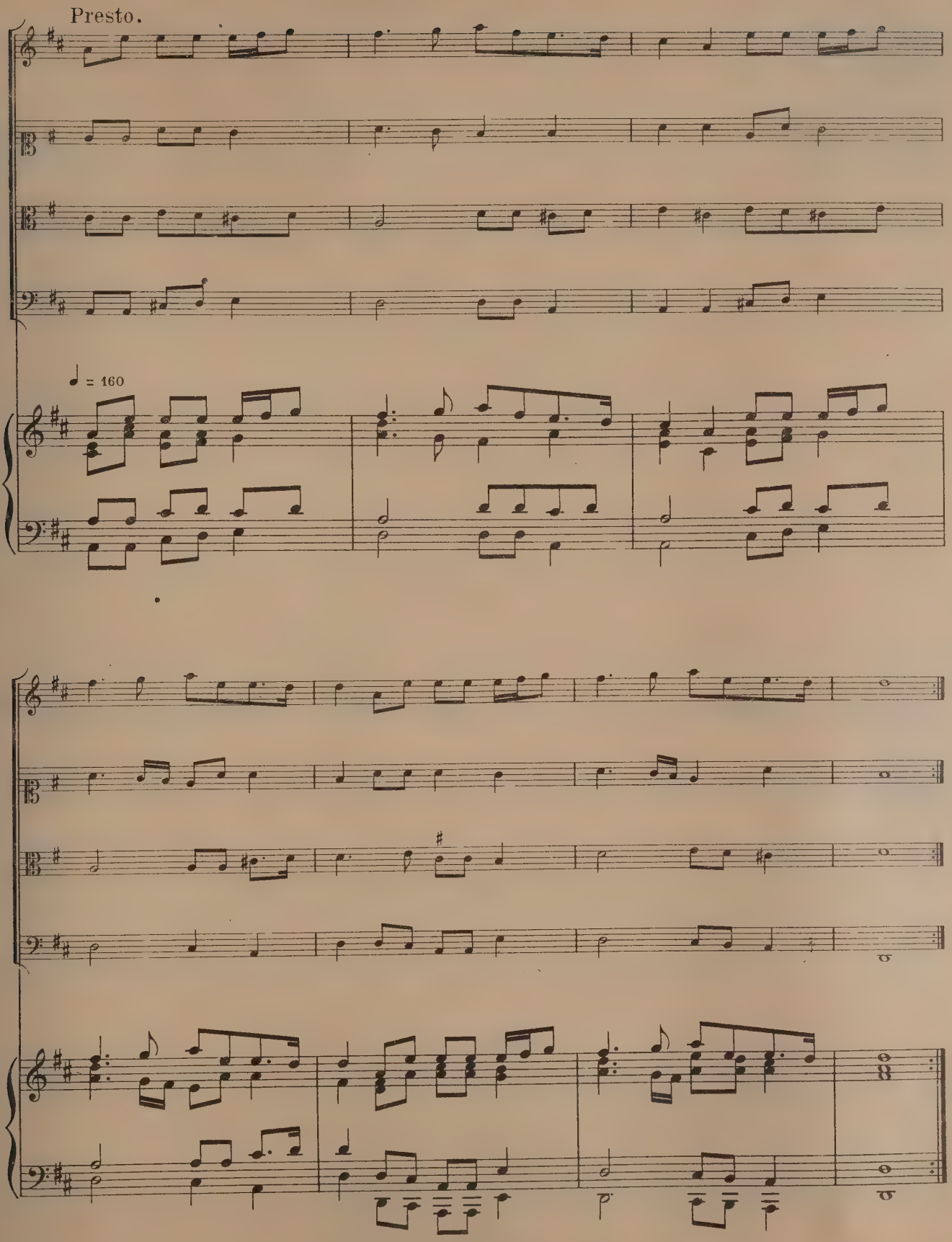
2.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16º

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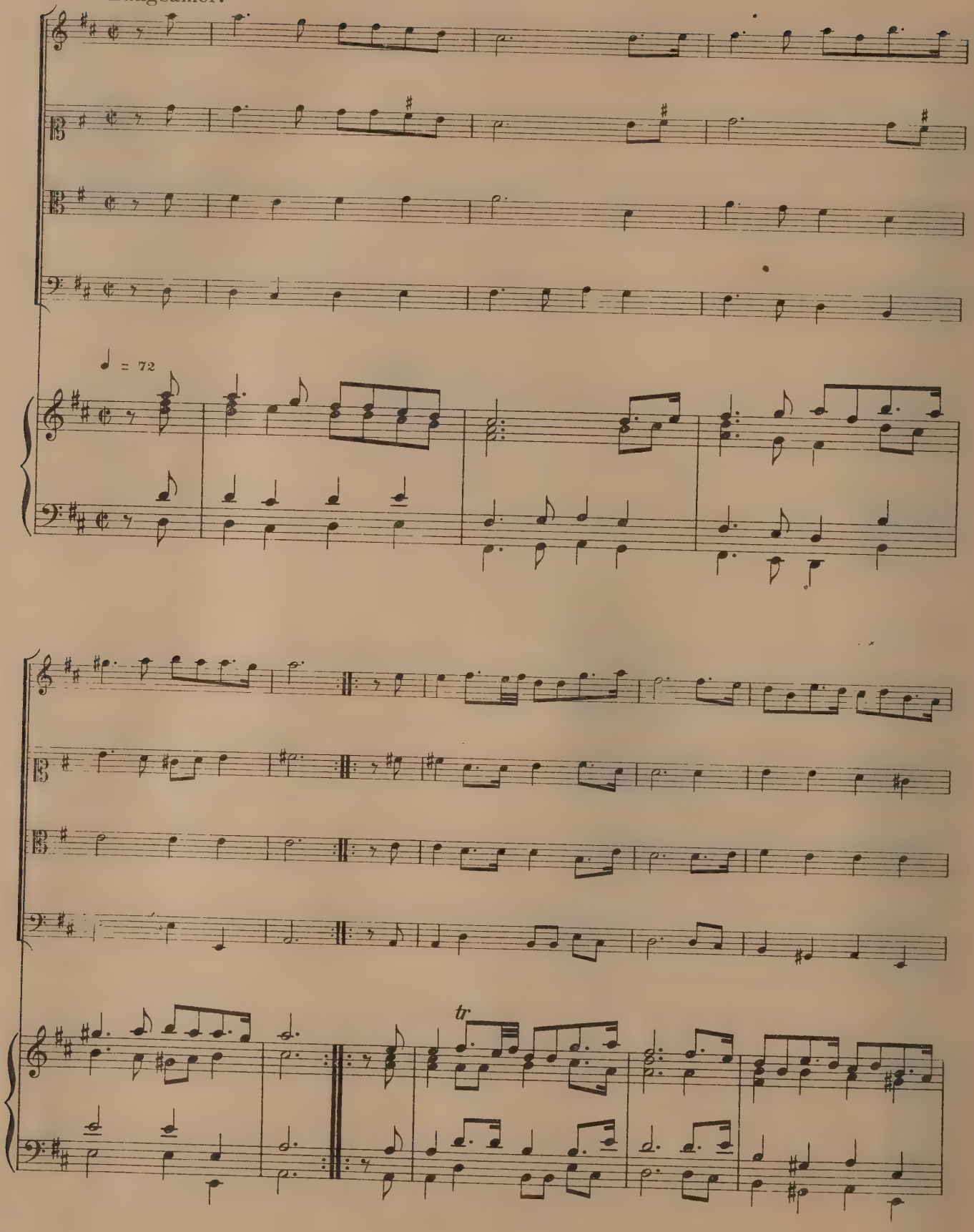

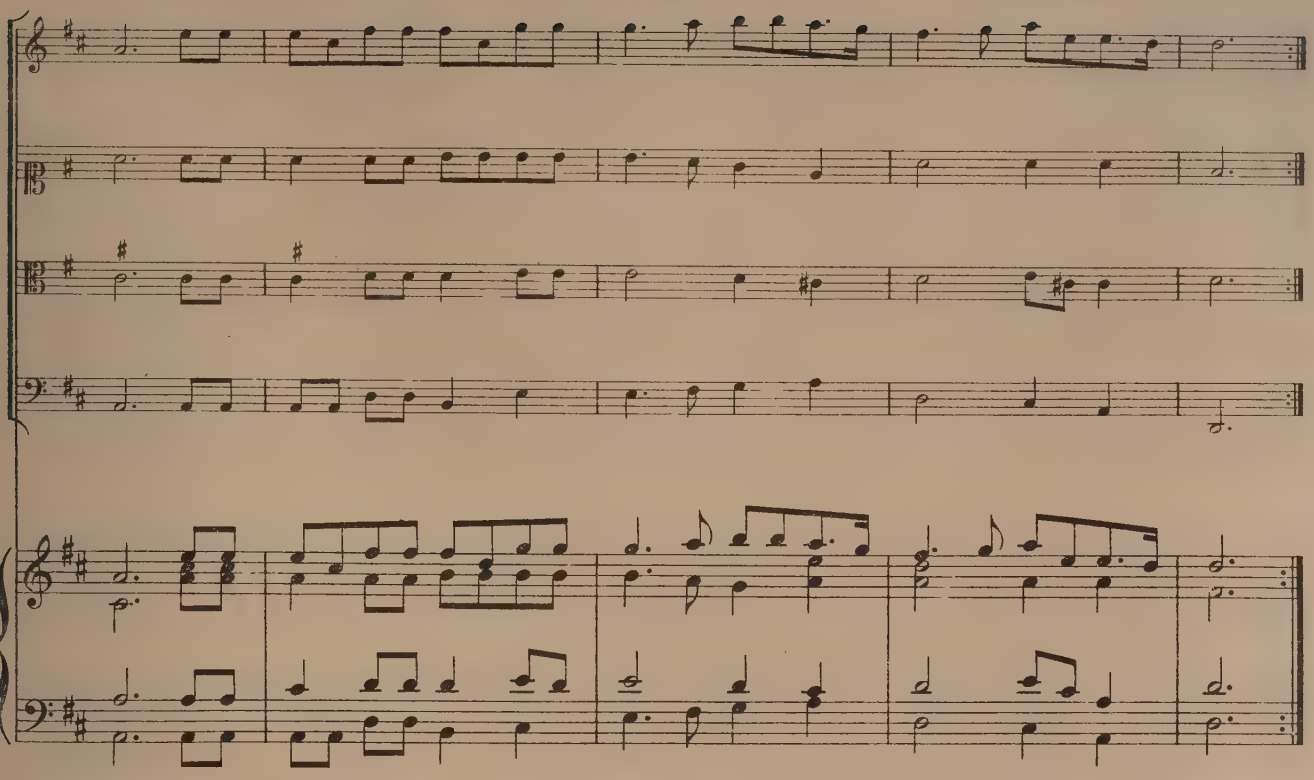

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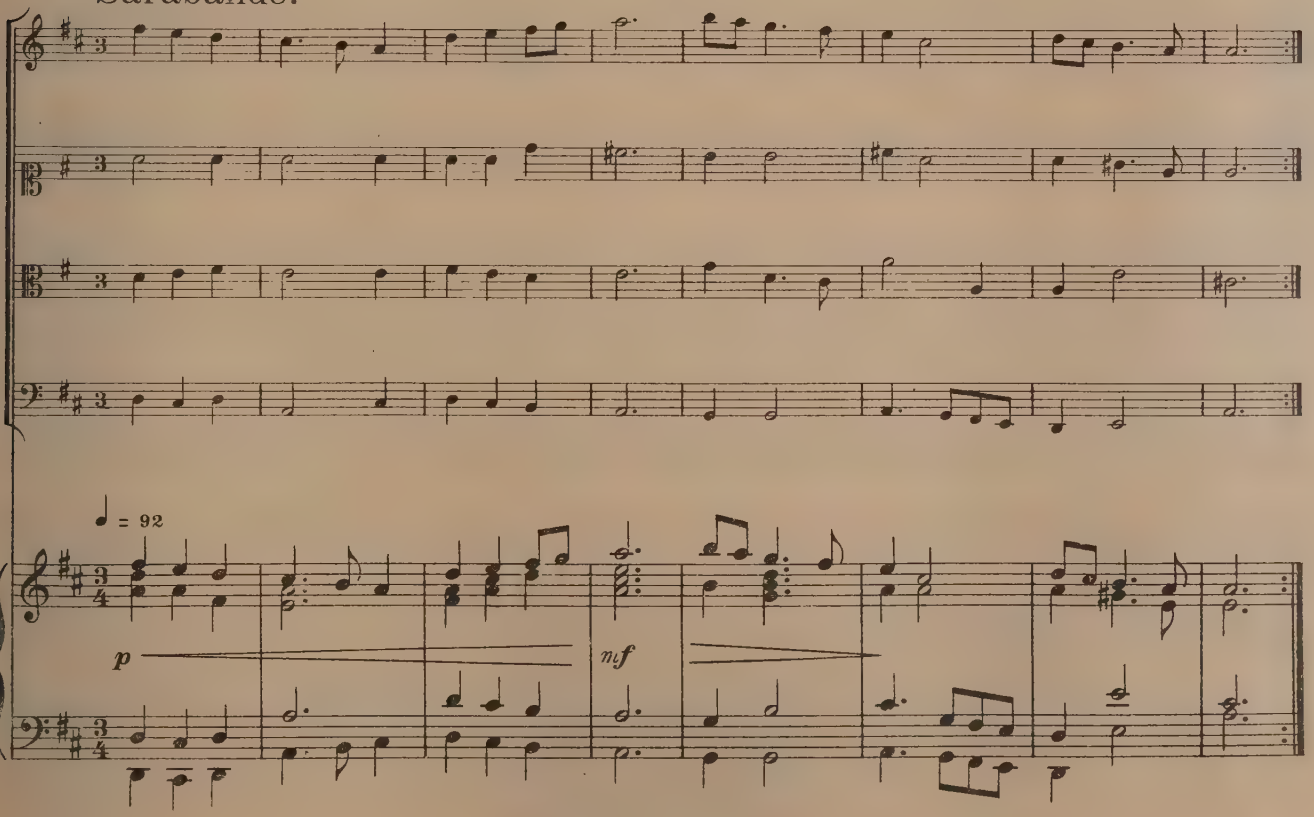

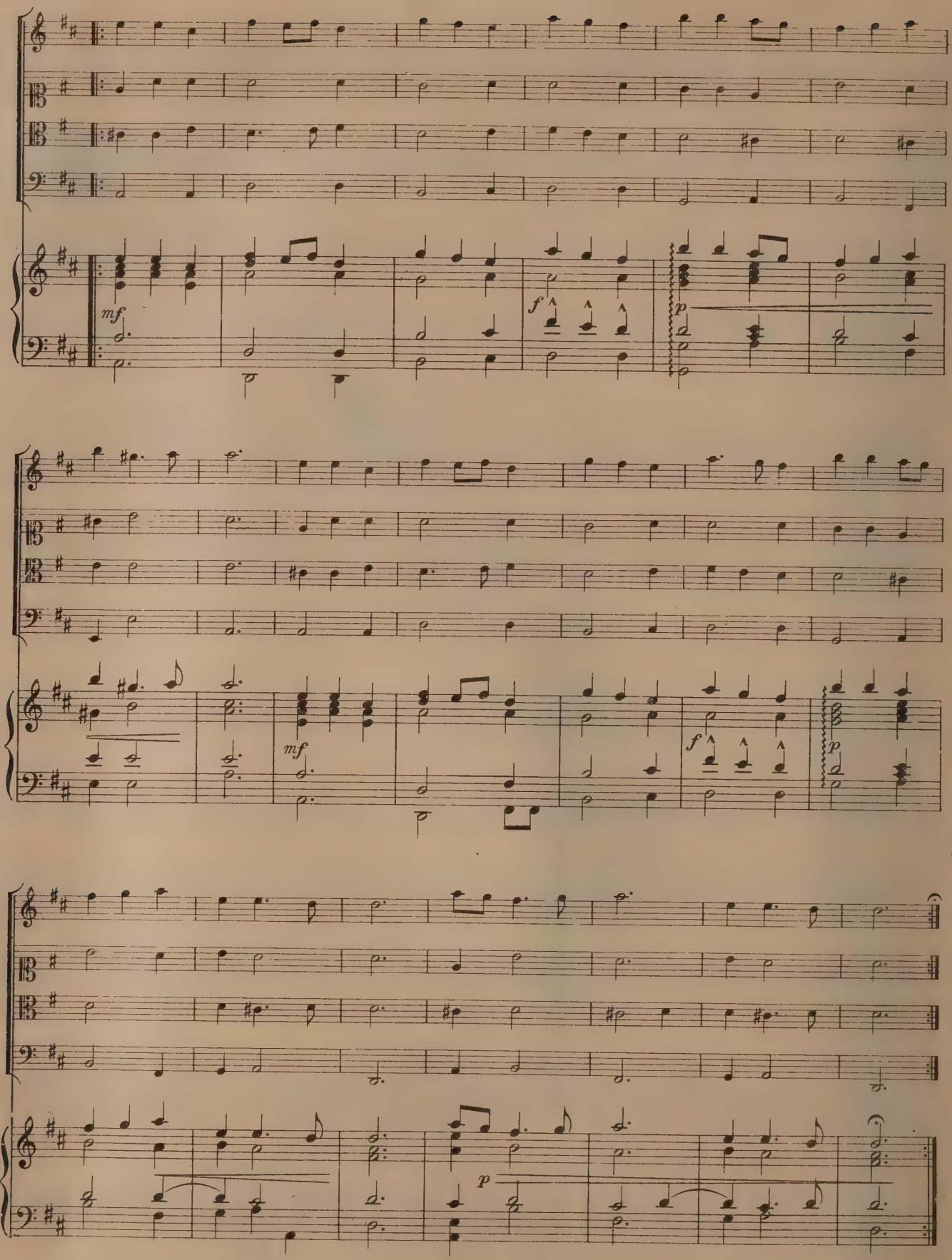
mf
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p
mf
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p

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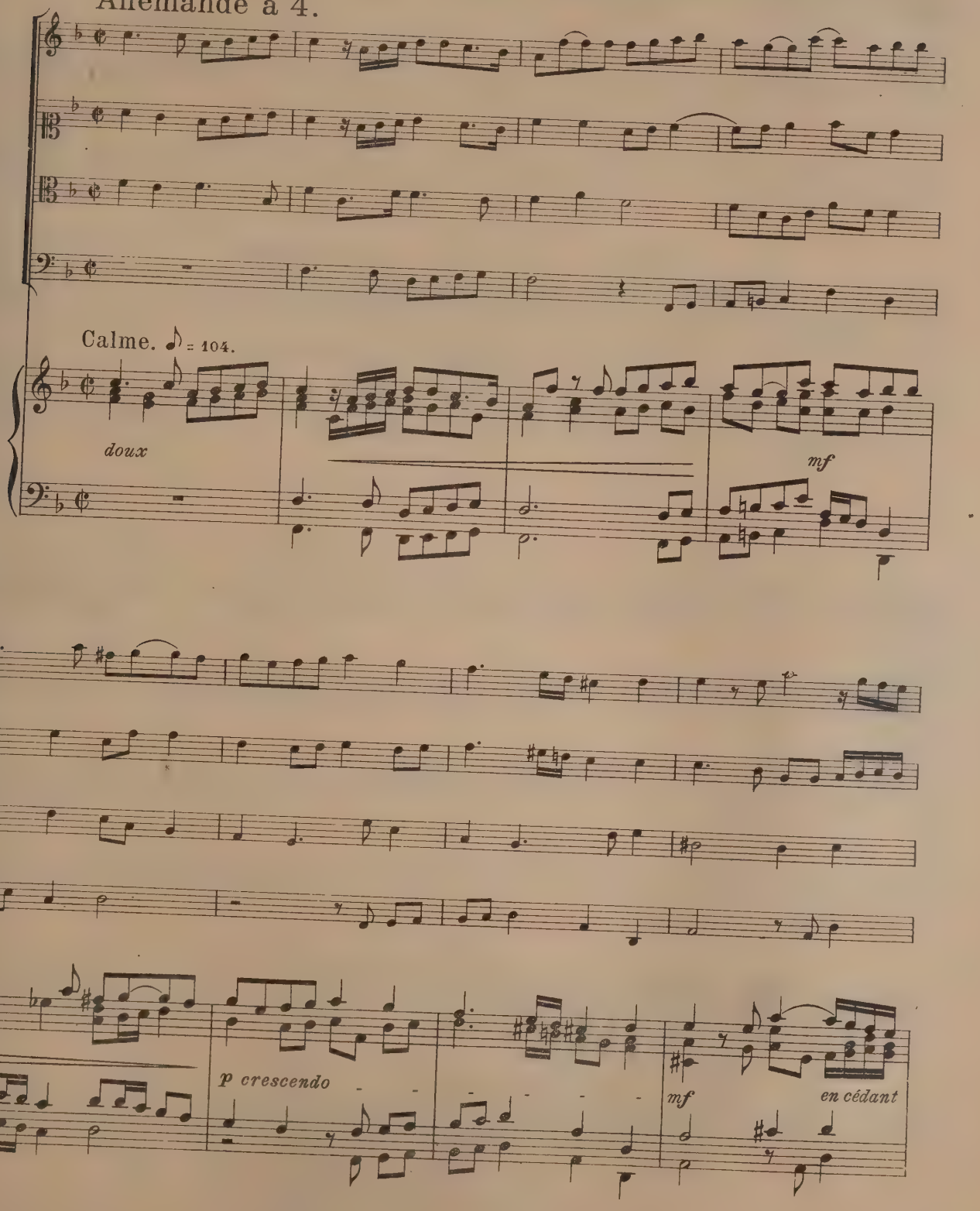

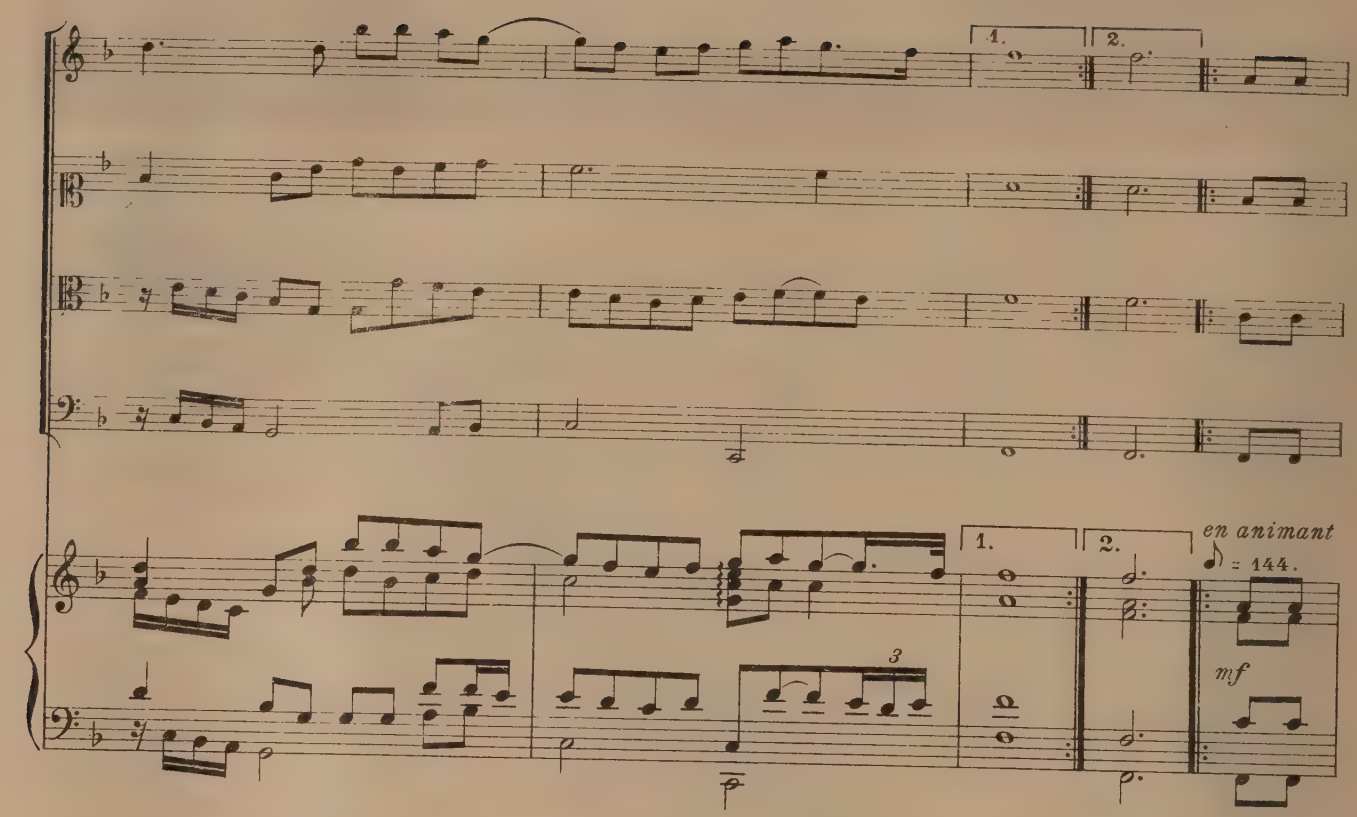
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1.
2.
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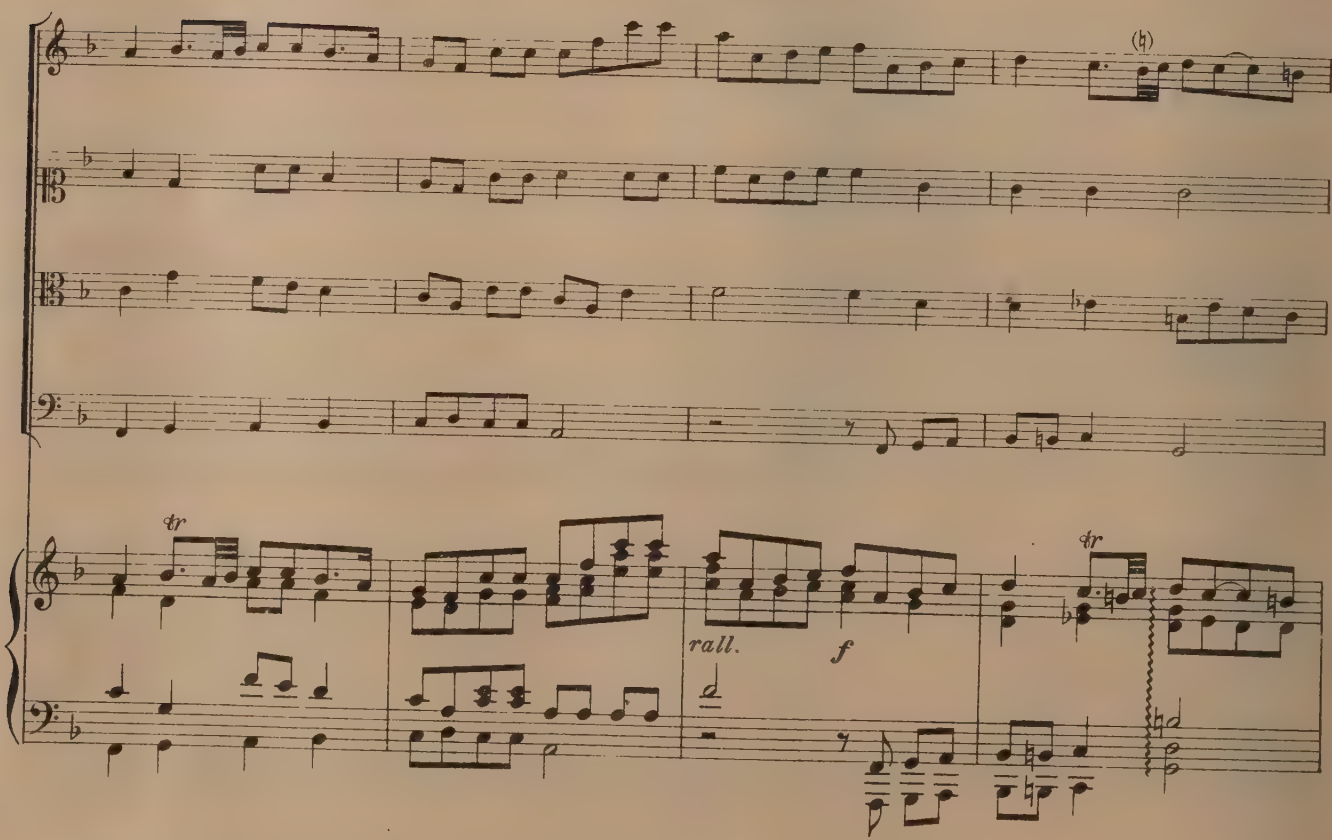
♪ = 144.
3
mf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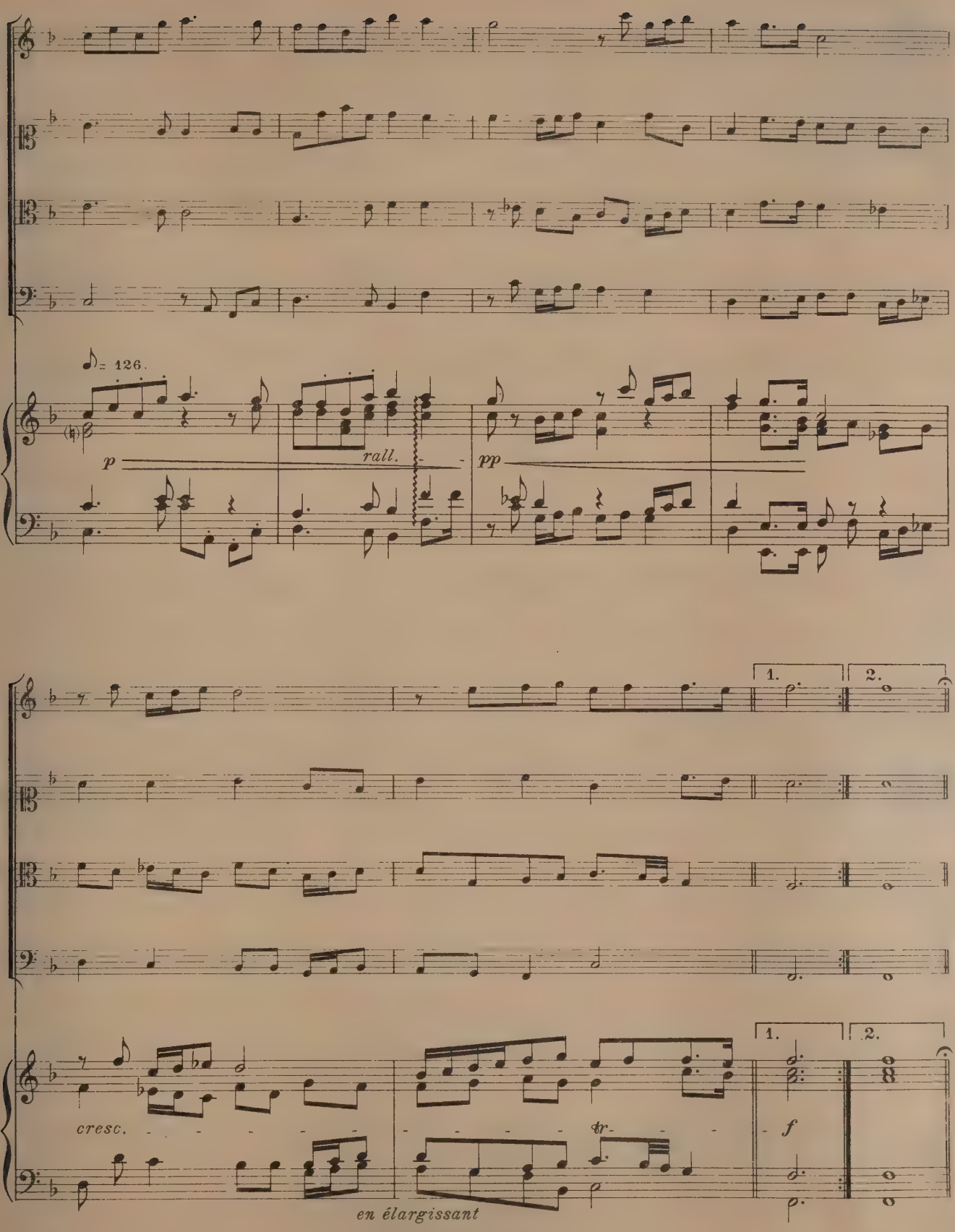
f
tr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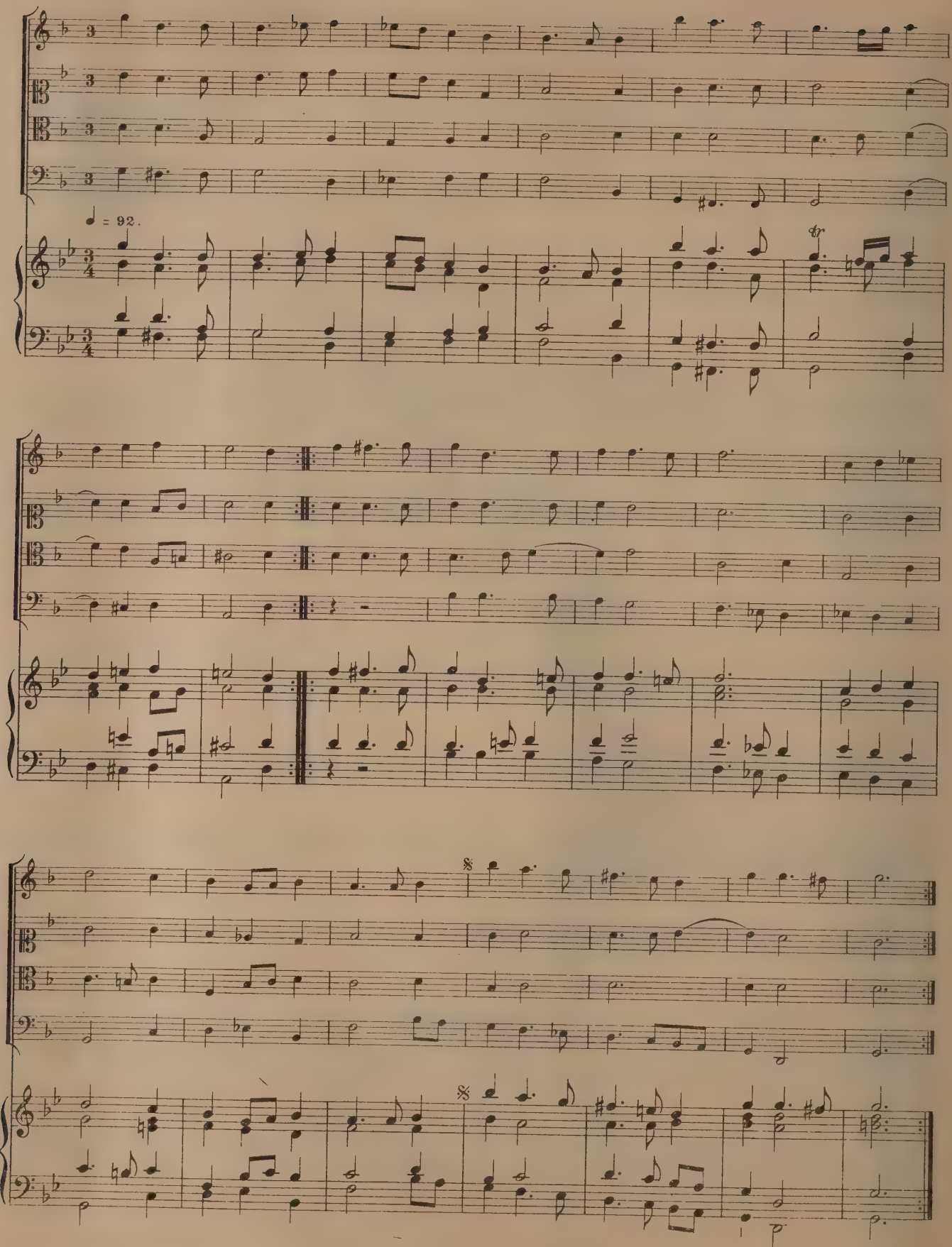
pp
1.
2.
cresc.
tr
f
en élargissant

Sarabande.



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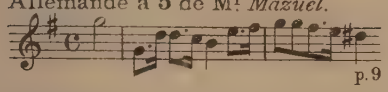
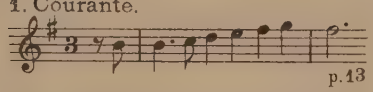
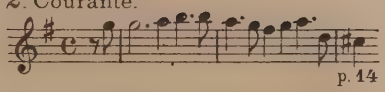
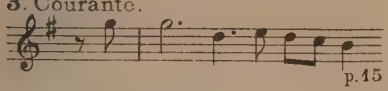
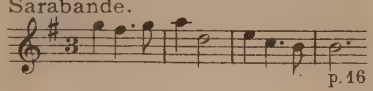
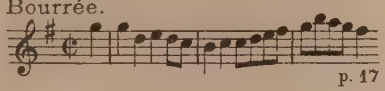
Allemande à 5 de Mr *Mazuel.*  p. 9

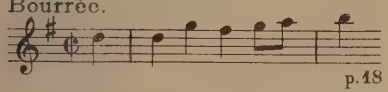
1. Courante.  p. 13

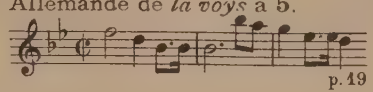
2. Courante.  p. 14

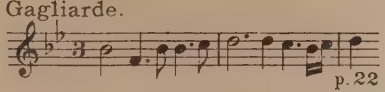
3. Courante.  p. 15

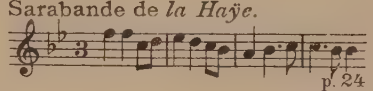
Sarabande.  p. 16

Bourrée.  p. 17

Bourrée.  p. 18

Allemande de *la voÿs* à 5.  p. 19

Gagliarde.  p. 22

Sarabande de *la Haÿe.*  p. 24

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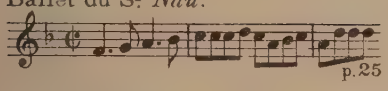
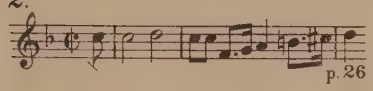
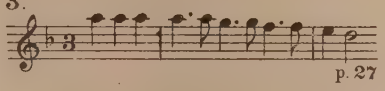
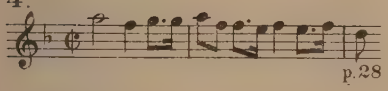
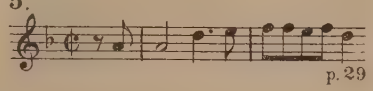
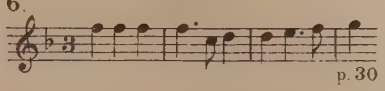
Ballet du Sr *Nau.*  p. 25

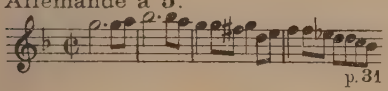
2.  p. 26

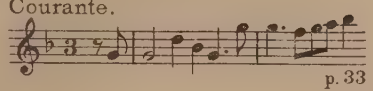
3.  p. 27

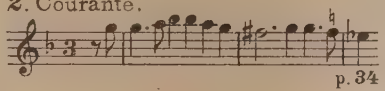
4.  p. 28

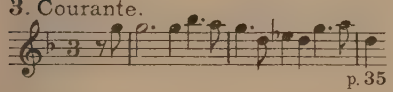
5.  p. 29

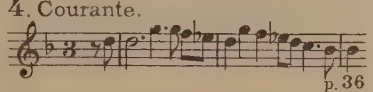
6.  p. 30

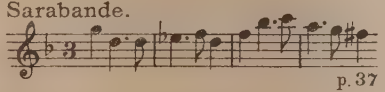
Allemande à 5.  p. 31

Courante.  p. 33

2. Courante.  p. 34

3. Courante.  p. 35

4. Courante.  p. 36

Sarabande.  p. 37

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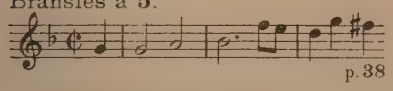
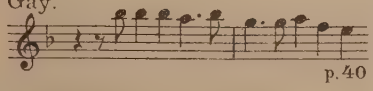
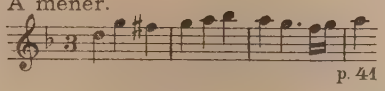
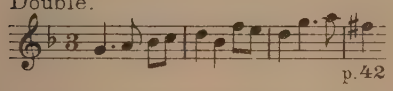
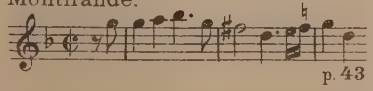
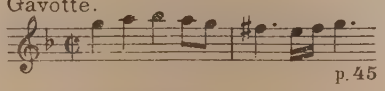
Bransles à 5.  p. 38

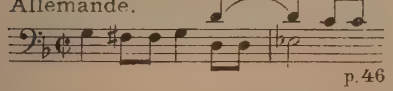
Gay.  p. 40

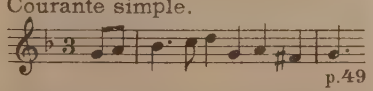
A mener.  p. 41

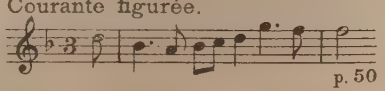
Double.  p. 42

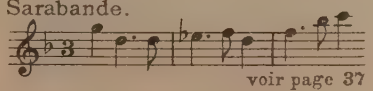
Montirandé.  p. 43

Gavotte.  p. 45

Allemande.  p. 46

Courante simple.  p. 49

Courante figurée.  p. 50

Sarabande. 

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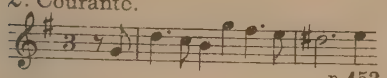

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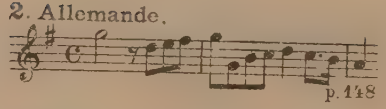
2. Allemande.



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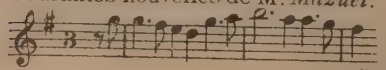

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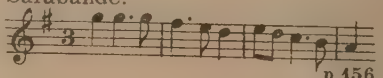

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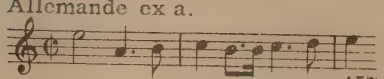

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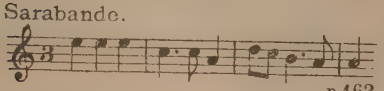
Sarabande.



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2. Courante.

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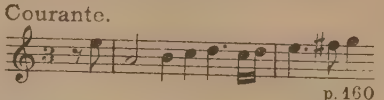

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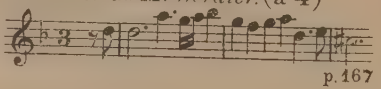

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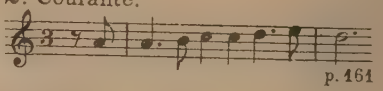
2. Courante.



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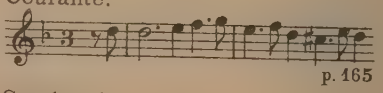
Courante.



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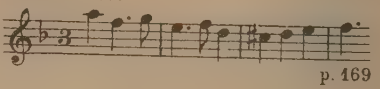
Sarabande.



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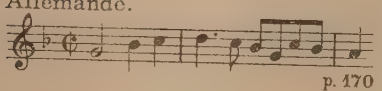
Allemande.



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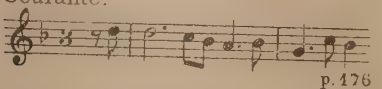
Courante.



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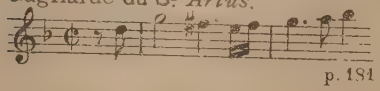
Gagliarde du S[r] *Artus.*



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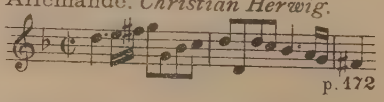
Allemande. *Christian Herwig.*



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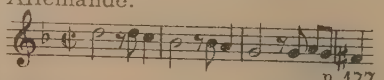
Allemande.



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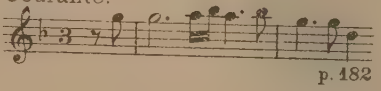
Courante.



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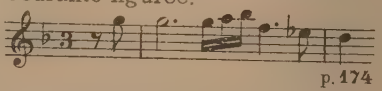
Courante figurée.



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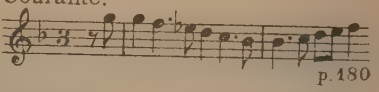
Courante.



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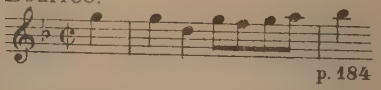
Bourrée.



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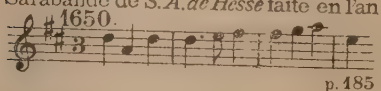
Suite XV.

Sarabande de *S.A. de Hesse* faite en l'an 1650.



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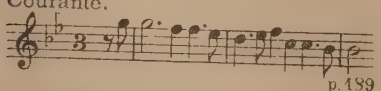
Courante.



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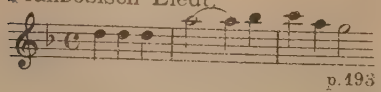
Französisch Liedt.



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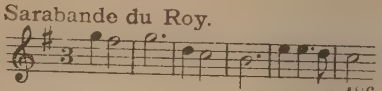
Sarabande du Roy.



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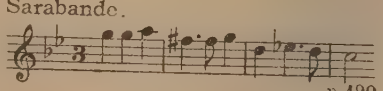
Sarabande.



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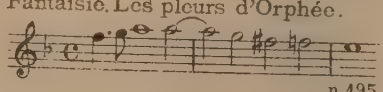
Fantaisie. Les pleurs d'Orphée.



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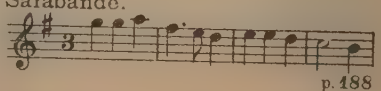
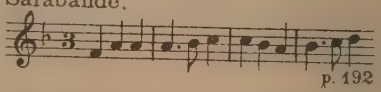
Sarabande.



p. 188

Sarabande.



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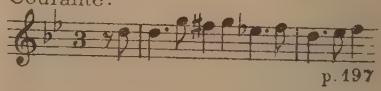
Courante.



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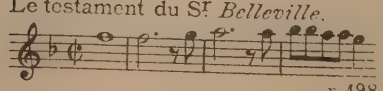
Suite XVI.

Le testament du S[r] *Belleville.*



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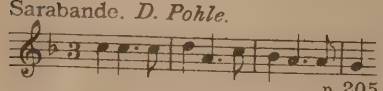
Sarabande. *D. Pohle.*



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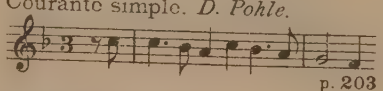
Courante simple. *D. Pohle.*



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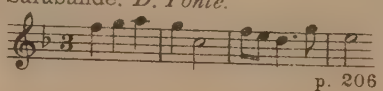
Sarabande. *D. Pohle.*



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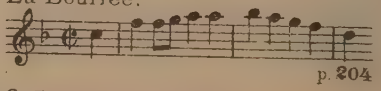
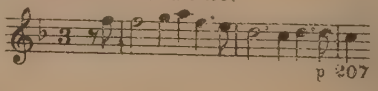
La Bourrée.



p. 204

2. Courante. *D. Pohle.*



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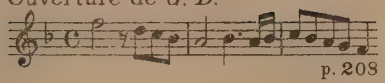
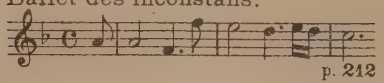
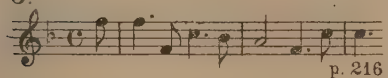
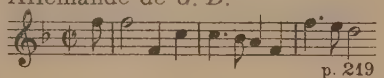
Suite XVII.

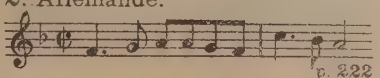
Ouverture de *G. D.*  p. 208

Ballet des inconstans.  p. 212

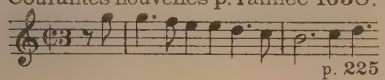
2. Ballet. p. 214

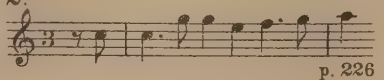
3.  p. 216

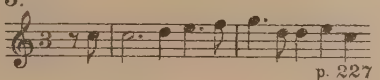
Allemande de *G. D.*  p. 219

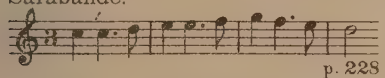
2. Allemande.  p. 222

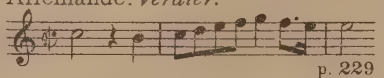
Suite XVIII.

Courantes nouvelles p. l'année 1658.  p. 225

2.  p. 226

3.  p. 227

Sarabande.  p. 228

Allemande. *Verdier.*  p. 229

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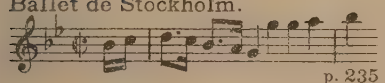
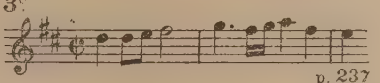
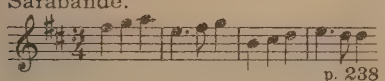
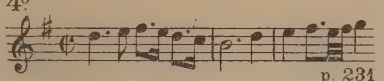
Suite XIX.

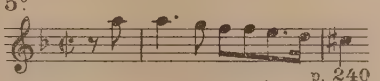
Ballet de Stockholm.  p. 235

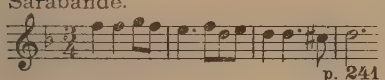
2° p. 236

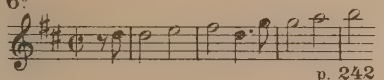
3°  p. 237

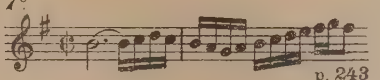
Sarabande.  p. 238

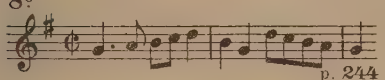
4°  p. 231

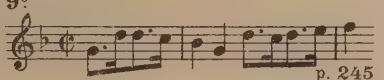
5°  p. 240

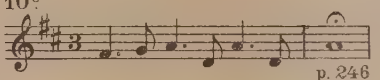
Sarabande.  p. 241

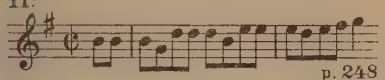
6°  p. 242

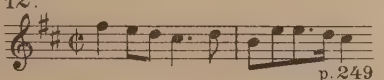
7°  p. 243

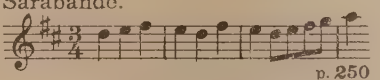
8°  p. 244

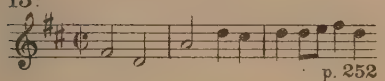
9°  p. 245

10°  p. 246

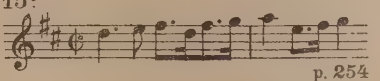
11°  p. 248

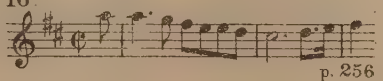
12°  p. 249

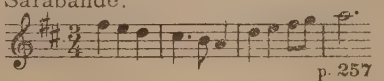
Sarabande.  p. 250

13°  p. 252

14° p. 253

15°  p. 254

16°  p. 256

Sarabande.  p. 257

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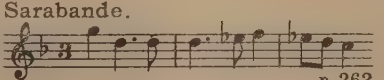
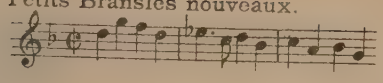
Allemande. p. 259

Sarabande.  p. 262

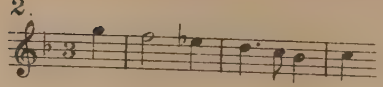
XXI. Suites incomplètes.

A.

Petits Branles nouveaux.

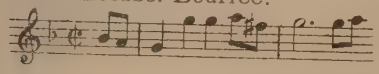


2.

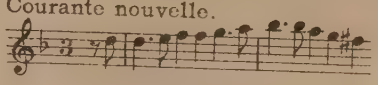


3.

La Princesse. Bourrée.



Courante nouvelle.



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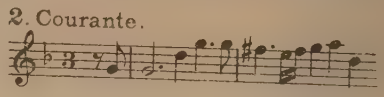

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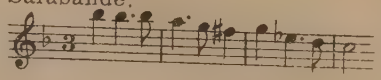

B.

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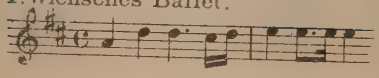

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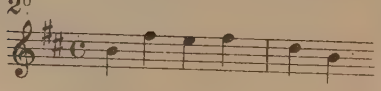

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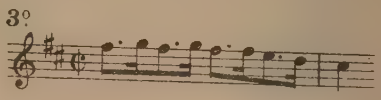

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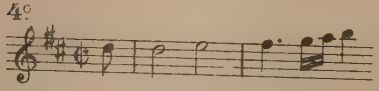
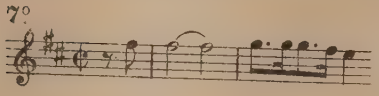


5°

6°

7°



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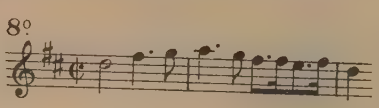
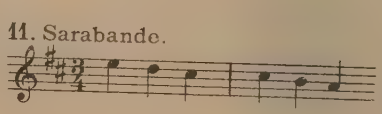


9°

10°

11. Sarabande.



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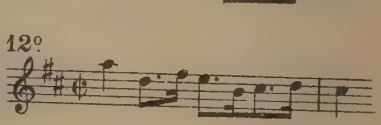

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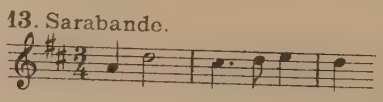

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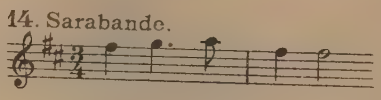
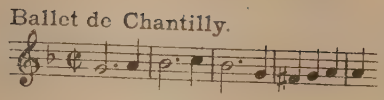
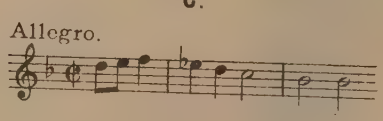


C.

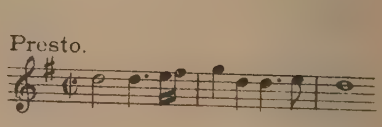
Ballet de Chantilly.



Allegro.



Presto.



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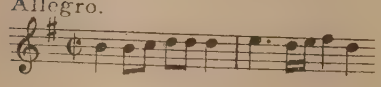

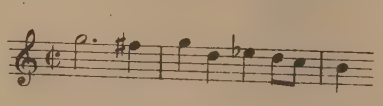

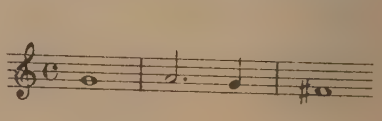

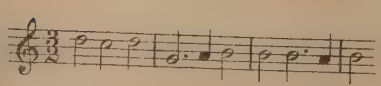

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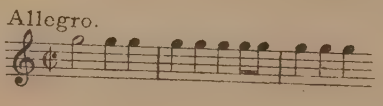
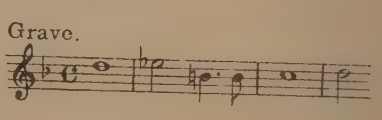


Grave.



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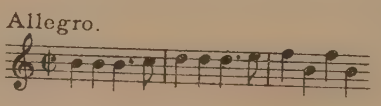
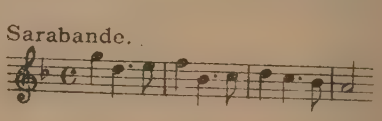


Sarabande.



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ACHEVÉ D'IMPRIMER
POUR JULES ÉCORCHEVILLE
LE 31 MARS 1906
PAR L.-MARCEL FORTIN & Cie
GRAVEURS & IMPRIMEURS
6, CHAUSSÉE D'ANTIN, 6
PARIS

TYPOGRAPHIE
LITHOGRAPHIE
IMPRESSIONS
ARTISTIQUES
L.-M. FORTIN
et Cie

6,
CHAUSSEE
D'ANTIN
PARIS
PHOTOTYPIE
PHOTOGRAVURE